

Sculptural Arts of Caucasian Albania

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The book entitled Sculptural Arts of Caucasian Albania, which is presented to the readers, presents works of chamber and monumental sculpture of Caucasian Albania (IV century B.C. - VII century A.D.). Also, samples of sculpture on the facades of the Albanian churches of the late period.

The presented samples of Albanian sculpture are made of various materials: clay (terracotta), stone, crystal, bronze, copper, silver, etc.

The book also includes the sculpture of ceramic vessels, objects of worship, everyday life and jewelry.

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INTRODUCTION

The moral potential of Azerbaijani nation was formed by various layers, connected with pagan beliefs, Tenqrism, Zoroastrianism, Christianity and Islam.

All these cultural and historical layers have left their own mark on the artistic culture and subjects of material culture, which characterize the culture and art of ancient Caucasian Albania.

Understanding of cultural baggage, inherited from this ancient state in the South Caucasus, predetermined new researches not only in the sphere of written history and culture, but also researches of the prehistoric past. About the prehistoric period we can estimate by remnants of material culture, works of art, which reflect the ideology, ritual practice and aesthetic norms forming the national identity of Azerbaijanis.

In this sphere very rich factual and methodological material is collected. That material predetermines the consideration of Albanian culture and art in the context of the spiritual, religious and aesthetic norms of the primitive, ancient and early medieval stage of development of ethnos, which formed the basis of a future Azerbaijani nation. Ethnic image, cultural stereotypes of our ancestors were formed in close contact and interaction with the sedentary, semi-nomadic and nomadic culture of the steppe tribes which settled in the vast areas from Eastern Europe to Northern China.

In the richest cultural complex of our Alban ancestors sculptural arts (both its monumental and chamber forms) played one of the most important functions in ethnic cultural and artistic self-identification. The name of the term "paganism", (bütpərəstlik–paganism, büt – idol. Azerb.) which means idolatry, indicates the great significance of sculptural arts in the spirituality of this period.

In this book, brought to readers' notice the pre-Islamic (pagan) sculptural arts of Caucasian Albania is investigated in the context of ritual and ceremony practice generated by the pagan worldview of our ancestors. At the same time, taking into account the fact that the ethnic and cultural community of our Albanian ancestors, their ceremonial practice and artistic canons represent the early rudiments of the ancient Türkic metaculture, the synchronic monuments of the Turkic people were also included in the study.

Such comparative method of research allowed to restore the missed links of semantic and formal character in the study of the place, role and significance of Albanian sculptural art in the history of Azerbaijani art.



Copper Amulet.
1st millenium B.C.
Dolanlar village.
Karabakh region

CHAPTER I

CULTURAL AND IDEOLOGICAL DAWN OF ALBANIAN SCULPTURAL ARTS

The pagan imaginations of the Azerbaijanis ancient ancestors had a decisive influence on the engendering and development of the ancient plastic arts. Those imaginations were described most fully by the Albanian historian Movsēs Dasxurançi ("The History of Caucasian Albanians" B. 1993), Yusif Vazir Chemenzeminli ("Maiden's Spring" B. 1964), M.Seyidov ("Thoughts about ethnogenesis of Azerbaijani people" B. 1989), B.Abdullah ("Azerbaijani ritual folklore and its poetics" B. 1990) and many other authors. The works of famous turkologists L.N. Gumilev, S.T.Yeremeyev and, certainly, the works of the classics of world religious studies and ethnography – E.B.Taylor, J.Fraezer, M.Eliade, P.Florensky, etc., are dedicated to the reconstruction of pagan ritual practice and are used as a methodological basis for any researches dedicated to ancient ulture and art.

It is clear that all the cultural manifestations of pagans were based on ideology, displayed in different cults and rituals. The art, including sculptural arts, was an integral part of these rituals. But on the other hand, all these beliefs (and not only the Cro-Magnons, but also many other tribes and peoples known both to ethnologists, and to archaeologists) had not yet formed religion as phenomenon, correlated with art, mythology, science and differed from them in the same time.

This ancient syncretical foreculture did not set apart the art, science, literature, philosophy, etc., through its own system. Besides, that foreculture did not separate religion from them. To be more exact, the religious elements were merged with other elements of the spiritual and ceremonial culture and formed a single and indivisible whole.

According to pagan imaginations the world was divided into 3 main zones: the upper zone (the sky with the Polar Star in the center), the middle zone (the land surrounded by ocean waters), the lower zone (the afterworld of cold and darkness). The world axis is either tree or a mountain. The supreme God and the highest deities are the inhabitants of the upper zone, the minor deities and most of the spirits are placed in the middle zone, the forces of evil are placed in the lower zone. This is most general and fundamental panorama of the world (cosmos), it's actualized according to the cyclical principle, it is realized and concretized in pagan ritualism, ceremonies and mythopoetic thinking. All these peculiarities were manifested in concrete cults, accompanied by the creation of architectural structures, sculptures and various kinds of religious and everyday life objects. These objects materialized separate fragments of this general picture of the world. In



Bronze figurines. Birds. 1st millenium B.C.

this chapter the most spread cults in which the creation and participation of sculptural arts was of high-priority are studied.

The cult of foremother

The engendering of one of the most ancient cults - the cult of the great mother was documented in the late Paleolithic period already (Orignac). Numerous Orignac "Venus"es, including the famous Villendorf (is kept in Vienna Historical Museum) is dated from XX millenium B.C.

Numerous statuettes of small size (6-12 cm), carved out of stone and found all over the world confirm the universal character of the Great Mother Goddess cult as early as the Stone Age. Archeology presented remarkable evidences of the Mother Goddess cult universal spreading in Stone Age period. In the vast territory from the Pyrenees to Siberia female figures carved from stone or bone are found to the present day. All these images, the most ancient of which are found in Austria, are conditionally called "Venus". The "Venus"es are united by one important feature - their hands, feet, face are marked barely.

The main things, attracted the primitive artist are the organs of childbirth and feeding. It was suggested that the ancient women, alike the women of some modern primitive tribes, had in reality such enormous breasts and pendulous belly.

But if we admit that in "Venus" only the aspire to realism was reflected its possible to suppose that primitive women had no face and their hands were of bite-size. In some cases, the emphasis of the female body features exceeds the limits even of caricature, and the statuette transform into female headless torso, in which the breasts and thighs are particularly accentuated.

Finally, the last limit of simplification is a statuette representing the breasts only. So, it is the mark of female pure activity - giving birth and feeding without the slightest hint of thinking. This is the oldest embodiment of the idea of

"eternal femininity." The key of the extraordinary features in the "Venus" figures lies in the fact that to researchers mind they were cult images. It is nothing more than idols or the Mother Goddess amulets .

Having absorbed much of the ancient totemistic ideas, the cult of fertility, as though merged together the fertility of the land, the reproduction of livestock and the fertility of woman -mother. Worships were performed most often in spring, sometimes in autumn and were usually accompanied by lush ritual celebrations in honor of the deities and spirits related to this cult.

Rituals and ceremonies were colorfully framed with phallic emblems and symbols. The emblems and symbols should emphasize the significance of the male fertilizing and feminine fruity beginnings and the great creative potencies of their juncture.

Among the symbols are talked about were kauri shells, which resembled a vulva by their form and were highly valued as a life-affirming amulet. Among those symbols ceramic figures of women with accentuated sex characteristics were also. Those symbols were widespread among Neolithic farmers, and figures of women with an infant in their arms were met also (although less often).

Finally, the same symbolic in abundance is found in the ornamental painting of containers. Among those paintings we can see a lot of oval or triangular images of the vulva, schematic pictures of the rain, fertilizing the earth, etc.

In course of time the cult of fertility, reproduction, fertilization was reflected in mythology, e.g. in the legends powerful deities began to appear more and more often. Those deities got a male or female appearance, contracted marriage relationships with each other, etc. Sometimes those relationships were quite complicated and were rich by various adventures, deceptions, reincarnations and many other folklore details. Mythological plots describe the connection of God with a woman particularly generously. The



Situla. Bronze. Mid. 1st millennium B.C. Mingechevir



Bronze staff in the shape of a bull's. IX century B.C. Karabakh region

roots of that imaginary connection go back to totemism and from that connection legendary heroes were born. Later, those legendary heroes became the forefathers or rulers of one or another ethnic community.

Along with petroglyphic paintings, cave sanctuaries and burials, female figurines are important sources of information about the spiritual world of people in Paleolithic era. Those figurines emphasized the reverential fear of our ancestors both in front of the secret of life and the secret of death.

Female figurines demonstrate that a person's will to life was expressed and asserted itself in a variety of rituals and myths even at very early stages of human history. Those myths and rituals are commonly associated with the widely spread belief that the dead can return to life through a new birth.

The rituals were supposed to be attempt, organized by community in order to take control over natural forces and processes with the help of supernatural means for the universal good. That sacred tradition, connected with the extraction of food, the secret of birth and reproduction and death, engendered and acted, apparently in answer to the desire to live both now and in the future.

All these cave sanctuaries, figurines, burials and ceremonies were associated with the belief in the existence of that single source from which both human life and the life of animals and plants originate. That source is the Great Goddess Mother, or the Giving All. The image of Great Goddess Mother will be met even in later periods of civilization history.

They also give reason to believe that our ancient ancestors understood very important thing:the humans and the Nature surrounded them were closely interconnected parts of the great mystery of life and death, and therefore all of nature should be treated with respect.

Later this realization was emphasized by the fact that the Goddess figures were placed among figurines symbolizing the nature, animals, water and trees. "She Herself"- Goddes was also pictured as a half-animal and half-human, apparently, it was central image in the spiritual heritage which was lost later.

The awe and amazement of the great miracle of human existence was also important moment here. It was reverential awe tthe miracle of all life, miracle for birth, embodied in the female body.

Andre Leroy-Guran, director of the Center for Prehistoric and Protohistorical Studies at the Sorbonne is the author of one of the most important contemporary works dedicated to the art of Paleolithic. In his works the well-known scientist wrote that it would be "absurd and not enough" to reduce the belief system of that period to a "primitive fertility cult."

A.Leroy-Guran also asserted that "we can receive without exaggeration all visual art of the Paleolithic in whole as expressing of views on the natural and supernatural organization of the living world." Then Leroy-Guran continued, that "people of the Paleolithic era undoubtedly knew about the division of the animal and human world into two opposing halves and believed that the world of living beings is ruled by the union of these halves. " (44.118-120)

It would be natural to suppose, that external dimorphism, or differences in appearance between the two halves of humanity, had very great influence on the Paleolithic belief system.

Another assumption is also natural and logic. It's based on realization that the life of both man and animal arises from the body of the individual Female; the female organism, alike the seasons and the Moon, is subordinated to cyclicity. That assumption forced our ancestors to embody the life-creating forces not in the masculine form, but in the feminine one.

So, Paleolithic female figurines, cowry shells, red ocher are not isolated archaeological objects, but they are early manifestations of phenomenon, developed later into a complex religious system. In the center of that religious system the cult of the Goddess Mother, the Founder of all life was placed.



Bronze figure. III-I century B.C. Lekit-Kotuklu villages. Qakh region

In the pagan Azerbaijan, "Mother Earth" expression had not only a metaphorical meaning. It signified the soul of nature itself, the goddess, the wife of the Master of Heaven (Tenqri).

The formation of the female image of supreme deity in the ideological ideas of our pagan ancestors has been consistently observed in period from the Neolithic era (8-6 millenium B.C.). It is seen at all stages of their development until the establishment of monotheistic ideas about the world.

The rich archaeological material indicates the presence of this cult in the prehistoric past of Azerbaijan and it's strong influence on the formation of traditions and stereotypes of pagans. This fact is confirmed by the great number of sculp-



Bronze figure of a ram. III-I centuries B.C. Mingechevir.

tures and images of the GREAT MOTHER on religious and everyday life objects, which were made up to the early Middle Ages.

Religious imaginations of each society always had great influence over its social life. The character of deity and of the afterworld is projected unavoidably on the everyday existence of human being. We can say, that everything, which is characteristic for celestial matter will be identical to the earthly one or aspires to become so. Therefore, the concept of God inevitably forms certain stereotypes, connected with society itself.

While more detailed analysis of patriarchal and matriarchal cultures, we can fully realize this fact easily. We are talking about differences in attitudes towards men and women, about the primacy and priorities and the role and functions of men and women in different traditions and cultures. The image of a female deity forms other traditions and other relations than in the case when the God-man is the dominant figure.

There are many different cultures in which deities come before us in a female form. For some cultures, female deity is of top-priority one and acts as the supreme god. In the same time, female deities often are represented on a par with other male gods and do not bear any differential functions of supreme deities.

The image of the Mother Goddess is most remarkable example of female supreme deity. The mother goddess is the main female deity in many mythologies of the world. As mentioned earlier, the Upper Paleolithic statues of women with emphasized sexual characteristics are the earliest evidence of the existence of Mother Goddess cult and worship.

Later imaginations about the Mother Goddess are associated with the ideas of the primordial divine couple. In that couple the deities were the ancestors of the universe and of all creatures, inhabiting it.(44.67).

The main function of the Mother Goddess is the creative function, which includes:

- participation in the creation of the world;
- participation in the creation of all living beings;
- protection of fertility;
- patronage of culture, laws, secret knowledge.

The well-known anthropologist J.Frazer, who was standing at the origins of modern religious studies, in his work "The Golden Branch" wrote

that of the phenomenon of endowing the deity by human signs belonged to an early period of religion history .

"No matter that the idea of a god embodied in human form seemed very strange. But for a primitive man, he saw in man-God or in God-man only a higher degree of the same supernatural abilities presence. So, he confessed those abilities to himself without remorse and there was no nothing out of the ordinary "(66.117).

Basing on Fraezer's observations, we can say that the cult of the mother goddess is a result of the deification of women.

To Fraezer's mind, the embodiment of gods in living people can be:

1. Temporary, which expresses inspiration, obsession and manifests itself in supernatural knowledge (prophecies, predictions)
2. Constant, expressed in the performance of miracles - as an unusually strong manifestation of ordinary ability.

The moment of sacral functions transfer from women to men is very interesting. Mircha Eliade told about the existence of mythic traditions that indicated the important role of women in religious life in early times (73.191).

Gradually, the secret knowledge and rituals which initially belonged to women passed to the male part of the population by means of theft. M. Eliade stresses the importance of accepting by mythological women the consequences of theft and the transfer of sacred forces into the hands of men (73.196).

Mother Goddess rules all processes of nature. It is she who makes come to life the seed, sunk



Golden statuette.
Mid. 1st millennium B.C.
Lenkoran



Bronze bird figurine. III-I centuries B.C. Chovdar. Khachbulag.

in the ground; she injects love in people and animals, bird sing songs in the days of spring courtship for Her. At her wave, flowers bloom and fruits are poured. Her joy is the joy of all living things; her eyes look at us from the sky blue, her hand gently caresses the foliage, she rushes over the world in the breath of the spring wind.

It becomes clear that in ancient times (in some nations) priestly functions belonged primarily to women. E.g. among the North Indians, conjurations were performed by women. Some Indians have a legend that "fertility rites" were instituted by women.

According to one Iroquois legend, the first woman, the founder of agriculture, when dying, legated to drag her body along the ground. The places, where her body touched the soil, a bountiful harvest grew. The shaman and priestess are known in the most primitive cultures. In places, where this phenomenon has already disappeared, we can find its marks.

E.g. in Chukchee and other northern peoples while performing rituals, a man-shaman dressed women's clothes. The mysterious frescoes of the Crete island also demonstrate that in the most sacred moments the man had to dress women's costume.

A woman is alive embodiment of world Mother. Who should keep in the hands the secrets of the cult except her? Doesn't she have in her body the secret of birth? The primacy of women in religion was observed in religion of the Gauls, the ancient Germans, and many other nations. The cult of fertility, which stood at the origins of the religion of Dionysus, was also headed by priestesses. Numerous folk beliefs about magicians, fortune-tellers and witches are only an echo of those ancient times when all rituals, e.g. sacrifices, spells and magic were gathered in the hands of women.

It is quite natural that having such an important cult significance women often found themselves in the role of chiefs and leaders of a tribe.

All feminine divine images are a kind of one goddess, and this goddess is the female principle of the world, one sex raised to the absolute.



Bronze. Fantastic fish. Baku. 3-1st centuries B.C.

"Mother Goddess is the universal mother. All plants, animals, people came out from her bosom. Therefore, in primitive man thinking there is a feeling of kinship that connects all living beings." (20.117-123)

The earliest stone sculpture of a woman discovered in Azerbaijan is dated from the Mesolithic era. It was discovered in Gobustan in the "Kenize" settlement (49.41). The character of the picturing of this sculpture is identical to the Paleolithic "Venus" described above. The deficiency of the head and facial features working, exaggerated picturing of the breasts, belly and hips indicates the universality of the ideological "canons" that gave rise to similar sculptural images throughout the world.



Bronze pendant in the form of a deer. III-I centuries B.C. Molla Isakly village. Ismayilli region.



Bronze mirror. VII-IV centuries B.C. Mingechevir

The number of female statues of the Neolithic era is a lot more. The engendering and development of agriculture in the late Mesolithic and Neolithic era, the formation of matriarchal foundations of primitive societies gave rise to a developed cult of the Mother Goddess, reflected in the sculptural images.



Bronze pendant in the form of a ram. III-I centuries B.C. Molla Isakly village. Ismayilly.

A great number of Neolithic women figurines were found in the settlements of "Shomu-tepe", "Gargalar-tepe" (Kazakh region), "Ilanly-tepe" (Karabakh region), "Tepe-Sarob" (South Azerbaijan) and others. All these small figures are made of burnt clay and bear the marks of rituals, connected with the increase of fertility.

The figurine from "Shomu-Tepe" (Kazakh) is visual evidence of this fact. On the femurs and the belly of this figure there are squeezed marks of wheat grains. There is no doubt that at the time of making the figure it was run in wheat in order to increase its fructifying power.

The number of clay figurines of women in Azerbaijan decreases sharply in the Bronze Age (3-2nd millenium B.C.). This fact can be explained by the replacement of matriarchate by patriarchy and the increasing role of men in society.

The last burst of female figurines development in the pagan era falls on the Albanian period in the history of Azerbaijan (4th century B.C. - 7th century CE)

Earthen figurines of this period were found in Molla-Isakly (Ismayilli region), Chukhur-Gabala (Gabala region) Khynysly (Shemakha region) and many other settlements of pagan Albania.

All the sculptural images of women, mentioned above allow to reconstruct the role of female figurines as a deity which provide fertility. This fact is also confirmed by the places where these clay figurines are found, e.g. the absolute majority of these figurines are found either at the fireplace or at the entry of the dwelling.

None of the statuettes have any marks of aestheticization in the image of a woman. In these figurines heads, facial features are often away, almost all of them are made without clothes, as a goddess and not an earthly woman must be pictured.

Comparison of the typological features of most these figurines prove the universality of main form making principles in creating such figurines, regardless of the region. The differences are most likely associated with local stylistic differences, manifested in the methods of modeling, molding or decorating figurines. The identity of statuettes from Southern Azerbaijan (Tepe-Sarob), Syria and Turkmenistan is obvious sample of it.

Analogies of Azerbaijani statues are viewed easily and can be observed not only in ancient-eastern civilizations, but also in more northern ones (such as Ukraine (Tripolye). Such analogues let express the idea of the most ancient ethno-cultural community of the inhabitants of southern Ukraine (Tripolye), the Black Sea basin (Anatolia) and the South Caucasus. It's logical supposition, because

Neolithic figurines found in these regions have striking similarities both in nature and in form.

In differ from the Paleolithic and Mesolithic sculptures, which are often made of stone, in clay sculptures of the Neolithic era the tattoo appears. Such tattoo covers mainly the parts of the body, connected with childbirth and indicate the performing of magical rites associated with childbirth and fertility.

In the Albanian period (4th century B.C. - 7th century AD), the tattoo is replaced by apotropic stuccos, which symbolize the abundance of the female seed and the protection of the reproductive and the feeding organs (groin, belly, breasts).

Summing up the part, we can say with certainty that the image of the Mother Goddess was universal one for all ancient civilizations. As for their plastic characteristics, it is evident, that they had local features dictated by the peculiarities of ideological canons, methods of modeling and decorating statuettes.





Bronze figure in the form of a crow. III-II centuries B.C. Nargizava, Agsu.

Bronze pendant in the form of a horse and rider. III-I centuries B.C. Nargizava, Agsu.

The cult of the fathers (ancestors) - the patrons of the kin

Cult of ancestors is one of the most strongly pronounced animistic cults. It is preserved in many nations of the world to this day (worship of the souls of deceased relatives). The spirits of ancestors in ancient Azerbaijan had always been given certain honors and attention. Here periodically sacrifices were made, in the same time belief in their constant patronage always existed.

The forms of ancestors cult manifestation are very various. The funeral ritual was also performed in different ways. The bodies of the dead were buried in the ground, cremated, etc. The mythology of the Turkic peoples is replete with plots, connected with imaginations about the matter of death, imaginations about the relationship of the spirits of the dead ancestors with living people.

Thus, the Turkic peoples believe that the ghost, which left the human body forever, wan-



ders around its native village for several days, enters its home and watches the execution of the funeral rituals. If the ghost of the deceased was satisfied with the sacrifices and behavior of the participants in the ceremonies, it would subsequently assist and protect the relatives, if not, then it would bring distress and illness.

Then, having moved to the underworld, the souls have lifestyle, that differs from the mortal life very little . They live in houses, use the same utensils, weapons, put on jewelries, eat, drink, sleep, quarrel. In the ancient grave inventory of the pagan burials of Azerbaijan household items were found. The presence of them confirms this idea. From time to time, souls remind of themselves and of the living's duties to take care of them and appear to them in a dream or causing illness.

According to ancient Turkic imaginations, there is special kind of vital force, which son receives from his father, and descendants receive from the ancestors in general. Performing of the ritual of honoring the ancestors with the utmost force of sincerity, with a sense of their real presence on the ritual seemed to stimulate and nourish this life force. Such position promoted both moral and physical prosperity of the pious descendant.

Both on the Indo-European and the Turkic-Mongolian stages of Transcaucasus cultures development, two main directions prevailed in their cult practice. The first direction was presented by the funeral and memorial rituals, which could be some conditionally united by the notion o "cult of ancestors".

The second direction is presented by the cults of natural spirits, forces and elements worship. Purposeful researches of steppe archaeological monuments left as a result of these rituals, are just beginning. Both of these directions in development of the cult were accompanied by the creation and installation of stone sculptural images. These stone sculptures played dominant role in



Bronze pendant in the form of a horse. III-I centuries B.C. Nargizava, Agsu.

Bronze pendant in the form of a horse. III-I centuries B.C. Nargizava, Agsu.

cult place and were the embodiment of the materialized ancestor, creator and protector of the kin (demiurge).

The very discovery of them in the big massif of the all steppe culture (which was also spread on the vast steppes of Azerbaijan) is a very extraordinary task itself. The finds of these monuments, as a rule, are few, because of Islam subsequently spread in this region and its long struggle against them. So, collected material can be hardly interpreted for certain.

However, these sculptures are the only reliable evidence of ancient rituals and allow us to look into the past beyond the boundary, after which written sources are known. In addition, the pagan monuments of ancient sculpture built into the landscape became the part of symbolic structure of the modern steppe space.

In imaginations of our ancestors, reincarnation occupied a special place. That imagination was based on ideas about a special life force that exists apart from a person. The same physical appearance belongs both to alive person who is acting, moving, thinking, and to dead, whose corpse looks like a living one, but is motionless, insensible, because the life force ("soul") has separated from it somewhere.

According to the ancient Turks ideas when a man died, his soul or spirit, left the body like "smoke". The fate of these spirits, according to the ideas of the ancient humans, was different. Some of them stay on earth, doing good and evil, the other part goes to heaven and continuous to influence over the lives of descendants. It was also believed that the souls of the dead seek their refuge in animals and objects. That's why many remedial techniques were associated with animals:



Bronze pendant in the form of two-headed bird. III-II centuries B.C. Nargizava, Agsu.

Bronze pendant in the form of two-headed horse. III-II centuries B.C. Nargizava, Agsu.

e.g. headache was treated by placing of puppy on a forehead, in a fever a goat was tied next to unhealthy, etc.

As it's known, the cultural contacts with the Far East and with Chinese culture particularly had a great influence on the peculiarities of ancestors cult of the steppe culture bearers (the Turks of Eurasia). In this connection, the reasoning of some Confucianists about the ancestor cult nature are quite interesting. As it's known, Confucius, preserving and exalting the archaic cult of ancestors, filled it with fundamentally ethical content. We do not know whether Confucius himself believed in the immortality of the ancestral spirits or not. Confucius and his students refrained from making judgments in this matter. They said: "We do not know what life is, how

Gold figurine
Eagle.
I century B.C.
Khynysly village.
Shemakha region



Bronze figurine.
Eagle.
I century B.C.
Ismayilly



can we know what death is" . Anyway, the ancestral fate of the ancestors clearly belonged to the sphere of what the Teacher did not speak about (tzu bu yue). However, the respect for ancestors was prescribed to any of his followers.

What for? Firstly, it was necessary for moral improvement and development of the family-clan virtues of filial piety (siao), highly valued by the Eastern ethics. The second point is that according to Confucian ideas, a son receives from his father (and descendants from ancestors in general) "tsi" (vital force) of a special kind.

Performing the ritual of ancestors honoring with the utmost force of sincerity (chen) and with a sense of their real presence at the ritual (zhu tzai) stimulated and encouraged this vitality. It promoted both moral and physical prosperity of the pious descendant.

It must be pointed out, that concepts of this kind were close enough to the grounding the idea of the existence of certain cults through transpersonal experiences. There is no doubt that in culture of Turkic peoples we observe similar attitude towards ancestors.

In traditional cultures ritual, all cult practice is a form of practical realization of world existential perception. As a matter of fact, it is the main form of human activity for the realization of this world perception in the phenomenal reality.

At the same time, cult practice plays a key part in the functioning of traditional culture system. It's quite natural, since cult practice expresses the symbolic overcoming of opposites, which are extreme for the human consciousness. The experience of the integrity of being and the integrity of knowledge about being is achieved only in ritual. That experience is understood as a blessing and refer to the idea of the sacred as a bearer of this good.

This experience of existence in all its intensity and in special vital fullness gives a person a sense of his own rootedness in this universe. The

person gets consciousness of involvement in the sphere of natural which is controlled by a certain order blessing. (64.17).

The archaic ritual connected with the veneration of ancestors supposed the participation of all members of the collective. They took part in rituals not only as the audience, but more as participants. At the same time, archaic ritual did not assume severe institutionalization of ritual activity as it happened later.

The "language" of things was used in ritual, mainly to express the ideas, concepts, values that could not be expressed just as adequately in other languages, including using words (23.83).

The compositional and semantic meaning of the ritual was concentrated on the victim, this is his main, secret nerve. Each ritual explicitly or secretly contains a distinct redemptive note (64.38). The main role in the ritual is played by the symbolic meaning of the sacrifice.

That's why, the sacrifice in the framework of the ritual is not only the ritual murder of an animal or person, not only the offering of special objects or substances. The construction of a ritual structure is also a sacrifice in which the ritual is realized. The monuments, created in the course of ritual activity and for performing rituals (shrines, idols) were important condition for performing the ritual on the one hand, and were its content on the other hand.

Archaic religious monuments, addressed to the veneration of natural forces and elements, differed fundamentally from the later altars and temples of formalized, institutionalized religions. The early, archaic paganism stage was the system of perception and worship to natural forces. It was characterized by the performing of religious practices beyond of specially organized space, in open places, connected with the most impressive natural objects, such as mountains (60.19).

The structures erected at the same time, e.g. sanctuaries, stone idols were as laconic as possible and fit in with the natural system of landscapes very well. As a result, the existentially perceived structure of the world is revealed and become the key objects of this structure.

In pagan cultures, the most vivid, sacredly important objects of the real landscape were selected for the location of religious places which were associated with the worship of ancestors. These places of cult practices implementation were associated primarily with the real objects of the world, surrounded human. That world was perceived as alive, constantly acting, filled with many meanings.



Bronze Lamps (Chiraq). III-I centuries B.C. Chukhur, Gabala.



Stone. Man.
1st millenium B.C.
Absheron Peninsula.
Mardakan

The earliest of these monuments (the Neolithic and the Bronze Age) were cult columns. These columns while coming closer to the Scythian era, gradually got anthropomorphic features, more correlated with the image of the human ancestor.

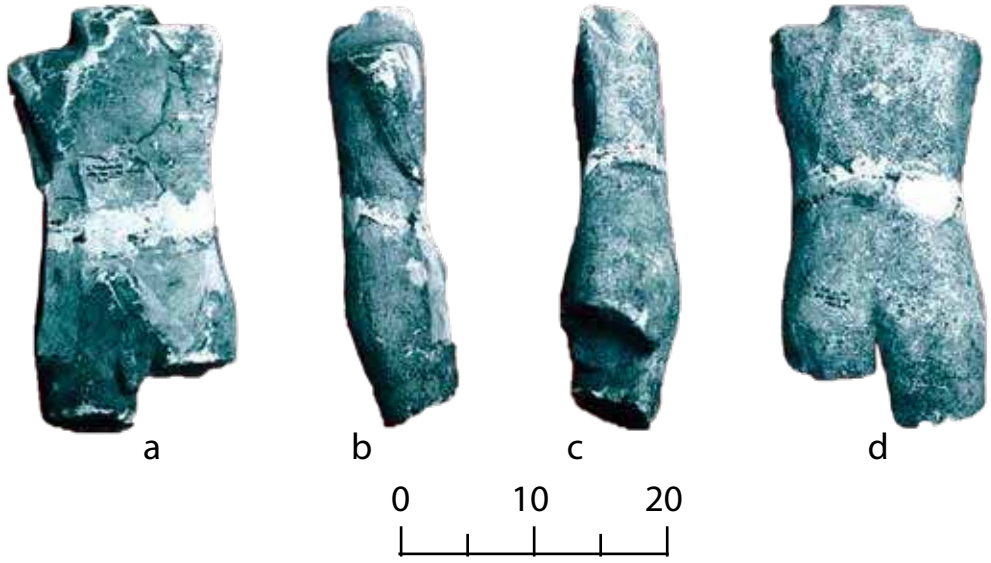


Fragment of sculpture of gazelle. Stone. V-IV centuries B.C. Alar village, Yardymly.

In the steppes of Central Asia sculptural statues, demonstrating both stages of the development of the ancestral cult plastic art are the most vivid evidence of the religious practices connected with the veneration of ancestors. At the same time, to some authors' mind these stone statues were the object of dead ancestors honoring.

These statues portrayed concrete buried person and were exclusively male one. While progression to the West (including the Caucasus), the statues were connected more and more with imaginations about general sacral or heroic ancestor. As a matter of fact it was abstract forefather, deified mythical patriarch. (71.82)

The peculiarities and character of such rituals, performed in front of statues can be estimated about basing on available evidences of various animals victimization in front of the statue. This supposition is proved by the remains of horse, bull, sheep and dog found in front of the statue. (67.191-192)



Stone figures of people. III-I century B.C. Chenlibel, Shamkir.

In the Western Turkic steppes (where Kipchaks lived), the stone statues were worshipped by a wider circle of nomads. To Fedorov-Davydov's mind in this tradition strong component of the ancestral cult was kept. But that ancestor was not a real, well-known person, deceased recently, but a heroized and mythical ancestor.

That is, to some extent, the stone statue becomes the object of a wide and permanent tribal or kin cult, i.e. the cult of the ancestor. This fact is also emphasized by great Azerbaijani poet Nizami, who spoke about the universality of worship a stone statue.

The stone sculptures, which fell to the west of the Kypchak steppes underwent the artistic metamorphosis. It was connected precisely with a change in their semantics. The double of the deceased gave way to the image of the deity. In accordance with this, a flat stone pillar with lines of the face, hands, etc., scratched on was replaced by an artistic sculptural image. In that image we can find the aspiring to embody the image of a person not in schematic signs, but in plastically expressive forms. So, the stone statue of the conditional "deputy" of the deceased person turns into a kind of idol, which required a certain artistic effect and plastic means to convey its essence.

Obviously, in statues which had the function of a public idol or object of public worship, this particular being of the symbol of the dead corpse gives way to an artistic image. That artistic image has other tasks - to influence over the viewer both emotionally and ideologically. This task could be performed only by art already, in the true sense of the word, with a set of powerful plastic tools.

Among the monuments associated with the cult of ancestors - a special place is occupied by stone sculptures, also known in the archaeological and art critic literature under the inexact, but the traditional name "stone women" (stone



Ceramic Woman figurine. III-I centuries B.C. Mingechevir. (a)

Woman Idol. Ceramic. III-I centuries B.C. Qabala (b)

Female ceramic figurines. III-I century BC. Gabala (c, d)

bimboes). Thanks to the efforts of well-known turkologists, many different types of stone sculptures of different times are now divided into several cultural and chronological groups. These are the sculptures of the Bronze Age, the sculptures of the Scythian period, the ancient Turkic sculptures and the Kypchak-Polovtsian statues of the southern Russian steppes.



The head of the figure. Ceramics. III-I century B.C. Nargizava, Agsu.

The ancient Turkic sculptures (VIII–IX centuries) present one of the largest groups. In this group the statues, widely spread in the vast mountain-steppe spaces of the Caucasus, Central and Central Asia, in the territories of modern Mongolia, Tyva, Altai, Sinkiang (China), Kazakhstan and Kyrgyzstan are included.

Many of these stone statues for a long time were considered to be tombstones. However, special archaeological researches established that there is no direct connection between people buried in burial mounds or graves, and the statues standing on them, because they are later structures. It was proved that this peculiarity applies to the entire steppe, inhabited by the Turks. The ancient Turks had the custom to build stone

statues . Such sculptures were placed not on the graves, but apart. (68.91).

In early medieval stone sculptures of the South Caucasus (Aqdam, Terter, Shemakha) usually standing men with their hands folded in a prayer pose is pictured. Only one, Shemakha statue depicts a man holding a vessel in his right hand.

In medieval sculptures of Central Asia mainly sitting men of Mongoloid appearance with a high cheek-boned face, slanting eyes, very often with a mustache and a beard is pictured. On separate sculptures there earrings put in the ears and smooth torques and necklaces around the neck are painted.

On many sculptures clothes are shown, e.g. various types of hats, gowns and caftans with lapels on the chest, narrow or wide sleeves with cuffs. On a narrow belt, formed by means of various plagues dagger and sword in scabbard, as well as handbag, sharpened, and other objects are suspended. Almost all the statues hold a vessel in their right hand, the left one, as a rule, is pictured lying on a belt or weapon.



Ceramic vessel in the form of a deer. End 2nd milltnium B.C. Mingechevir.



Zoomorphic ceramic vessel in the form of a deer. III-I century B.C. Nargizava, Agsu.



Ceramic rhyton with protome unicorn. IV-III century B.C. Mingechevir



Ceramic vessel in the form of a mountain tour figure IV-III centuries B.C. Mingechevir





Red ceramics in the form of a deer. I century B.C. - I century A.D.

MingachevirCeramic zoomorphic vessel in the form of a goat. IV-III century B.C. Mingechevir.

A large number of stone statues, discovered in the steppe expanses, testify that their production was established widely. At the same time, more than half of Central Asian (and almost all of Azerbaijani) stone statues are made on specially selected stone blocks, which already look like the outlines of a human figure.

Such anthropomorphic blocks were cut for greater similarity, their faces were rounded off by beating and subsequent polishing. The bent boulders of elongated form were used very often and successfully, as can be seen in a statue from Absheron (Turkan village).

On the smooth surface of such stones, as a rule, only the most general contours of the figure were applied by means of a point beating technique. Apparently, there were no workshops as such, but in the Caucasus and Altai there are a lot of stone quarries created by nature itself. Dozens and even hundreds stone blocks and slabs of regular rectangular shape lie in the faults. They were used for making sculptures basically. Techniques of sculpture and tools, applied in general were probably the same for the masters of the Caucasus, Altai, Tyva, Mongolia and Semirechye, as the stone statues are monuments of a single circle of medieval nomads.

In addition, these are monuments of a cult character, in which not only the iconographic features of the ancient Turkic sculptures were canonized, but the basic techniques also remained conservative. This is seen quite clearly if compare stone statues found in various distant regions of Central and Middle Asia, as well as the South Caucasus.

The use of these idols in the rituals, dedicated to the veneration of ancestors is documented in a number of sources, among which the synchronous source of the early Middle Ages can be considered the most authentic. This source is "The History of Caucasian Albanians" by Movsēs Dasxurançi (50.)

Comparative analysis of stone statues reflecting the cult of ancestors in the vast expanses of

Asia and the Caucasus testifies a common ideological roots of the steppe culture bearers. The semantic kinship of these statues was accompanied by the development of stylistic features. Those features reflected the ethnocultural features ascending from stone pillars to anthropomorphic faces manifested ethnic types of appearance.

Sculptural arts of funeral rituals

In traditional cultures ritual (cult practice) is form of practical realization of world existential perception. Such rituals are the main form of human activity on embodiment of phenomenal reality of that world perception.

So, cult practice plays the key role in traditional culture functioning. It's quite logical, because in that practice symbolic overcoming of oppositions, extreme for human conscience is expressed.

In ritual the human being can feel wholeness of existence and wholeness of knowledge about it. That knowledge, that wholeness was perceived as blessing and connected human being with sacral idea which was a bearer of that blessing. So, the human being passed through those emotions in all it's intensity, in special life fullness. Those emotions gave human the feeling of his own rootedness in society, understanding of engagement with sphere of regularity, ruled by definite order. (64.70)

To P.A.Florensky' mind initially all human activity was penetrated by deep sense, it was always of ritual character (in author's terminology – "theurgical" one). When the unity began to disintegrate, "theurgy" reduced to ceremonial actions. As a result " the activity turned from supreme Reality and Sense to realities and meaning Everything became similar to Truth and



Ceramic vessel with ram figurines. IV-III centuries B.C. Mingechevir

Dish with ram heads. 1st millenium B.C. Mingechevir.



a b c d

Ceramic idol. 1st millenium B.C. Baku. (a)

Ceramic figurines. III-I centuries B.C. Molla Isakly village. Ismayilly. (b)

Ceramic woman statuettes. 1st millenium B.C. Molla Isakly village. Ismayilly.(c)

Ceramic Woman Idol. 1st millenium B.C. Shaki (d)

stopped to be Truth itself, to exist in Truth. In word, everything became secular one." (64, 55). The ritual is primary, archetypal form of human activity, it's most ontologically filled form. This fact was shown in A.K. Bayburin's works very conclusively. To A.K. Bayburin's mind "it's arguable that technology wasn't accompanied by ritual actions, on contrary, just ritual itself created technology". (23.68).

There are numerous mentions about character of funeral habits performed Turkic tribes in ancient and early medieval period .Sometimes, these mentions contradicted each others.

The earliest written testimonies about Turkic funeral habits were given by Chinese. In Chinese historical chronicle Tan-shu ancient Turkic funeral ceremony is described in following way: " In building, erected on grave they put the pictured face of deceased and picture of battles, in which he took part while alive. As a rule, if the deceased had killed one man, one stone was put. But sometimes, the number of such stones can be hundred, even thousand. (26, 179).

Thank to long years activity of some archeologists ancient Turkic graves and epitaphs were found. The content of epitaphs confirms Chinese information completely. Nowadays, we know well enough what means the cavalcade of stones at Orkhon Turks graves. These stones are worked roughly, and as a rule they are simple stones- "balbals", means the pictures of killed enemies. But worked up graven images pictured the dead, his relatives or family members.

Except Mongolia balbals and stone images are known in Altai, Tuva, Kazakhstan, Caucasus. (33, 86). In these regions balbals are connected with small stone fences, which were cult places. Near eastern part of fence the stone image is





Ceramic figurines. III-I centuries B.C. Molla Isakly village, Ismayilly

Ceramic Woman figurine. I century B.C. Khynysly village, Shamakhy

standing east-facing. Sometimes, alike Orkhon Turks graves, the ranks of simple stones –balbals- were placed to east from fences.

In the same time, the stone statues, which are sculptural portraits of deceased, are worked up carefully and delicately. Inside fences even the traces of human burials are met no once, only round holes, filled by big stones and powdered up by sand, coal, ash were found. Closer to bottom the remains touchwood are met.

In holes animal bones were found also, they are found in all space of fences. Such fences, alike buildings at graves of dead Turks, mentioned in tan-shu, were also the place of deceased commemorating. So, the bones, things, ash and others are the remains of commemorating bringing. Near the fences the barrows with burials of VII-IX centuries are placed.

Between ancient Turks in Orkhon, Altai, in Tuva and Kazakhstan from one side and East-European Turk speaking tribes of X-XIV centuries from other side very long historical epoch passed. Certainly, in that period ancient Turkic ritual transformed, but it's main characteristic features were saved. It's seen in habits of Polovtsians most clearly. Complicated burial complex of Polovtsians in general is similar to one in ancient Turks.



Ceramic figurines.
I-III centuries A.D.
Shaki.



Ceramic figurine.
I-III centuries A.D.
Shaki

Womans Idol.
I-II century A.D.
Khynysly village,
Shemakha

For characterizing burial traditions of Turkic tribes of X-XIV centuries interesting material can be taken from works by ibn-Fadlan, G. Rubruck, Plano Carpini and other historians of that time. All these works in some parts complete and improve the description of funeral habits of ancient Turks.

Rubruck could do very interesting ethnographical outlook among Tatar-Mongol and Turkic tribes, though didn't know their languages. So, Rubruck gave them different ethnical characteristics.

E.g. description of burial ritual of comans (polovtsi), their graves-barrows, stone statues and other terrestrial constructions, which he saw in way to Karakorum is of great interest.

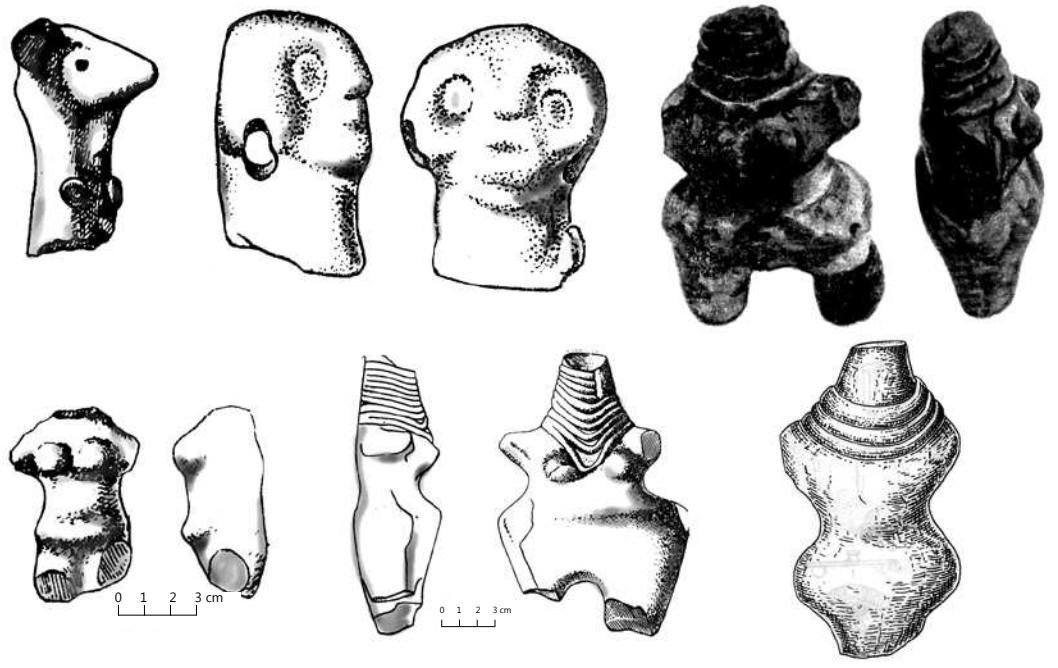
"Comans pour small hill above dead and erect east-facing statue with bowl in his hands in front of belly-button. For rich men comans also built pyramids, look like little pointed houses. In some places I saw big towers made from bricks, in some places stone houses, though in that area stones are not found.

I saw one newly dead. Near him comans hung 16 horsy skins, four ones from each compass points. In front of dead they put kumis to drink and meat to eat, though they said, that dead was Christian. Then I saw other burials in East direction. They were big squares, paved by slabs of stone, some of them were of round form, others- of quadrangular form. There were also four long stones, erected from four sides on front side of square. (16.102-103.)

Archaic ritual (at the least, the main for this tradition) suppose the participation of all members of collective in it, and all of them were not spectators, but participants first of all .



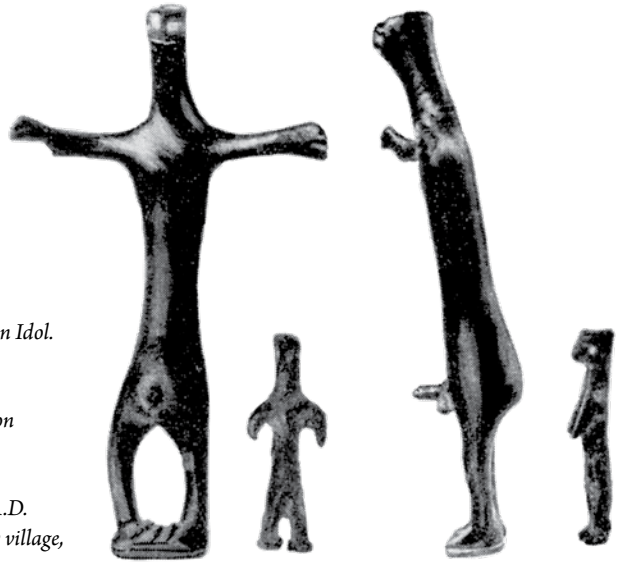
Ceramic Woman figurines.
I-III centuries A.D.
Fizuli region



Ceramic Figurines.
I-III centuries.
Chukhur Qabala village,
Gabala region

The single menhirs, alignments and menhirs complexes are also included in group of megalithic memorials of steppe Transcaucasus. As follows from investigations, carried out last years archeologists succeeded to bring to light more than thirty memorials of such type. As a rule, these memorials are placed in a short distance from settlements, more rarely-near burial grounds of Late Bronze age. Single menhirs of steppe Caucasus are placed either near back-arc commissure of terrace above flood-plain or in lower part of valley-wall upland. The most part of menhirs complexes takes the same position. Alignments in most cases are placed topographically higher, on the sides of hill. The great majority of single menhirs and their complexes are erected in short distance from Late Bronze age settlements.





Ceramic Woman Idol. I-III centuries. Khynysly, Shemakha region

Bronze figures. I-III centuries A.D. Ibrahim-Hajyly village, Tovuz region.

The distance between menhir and the nearest housing dimple is from 40-80 meters in main part. Maximal height, fixed above modern surface near single menhir with standard topographical location was 1,9 meters, maximal general height-3,15 meters.

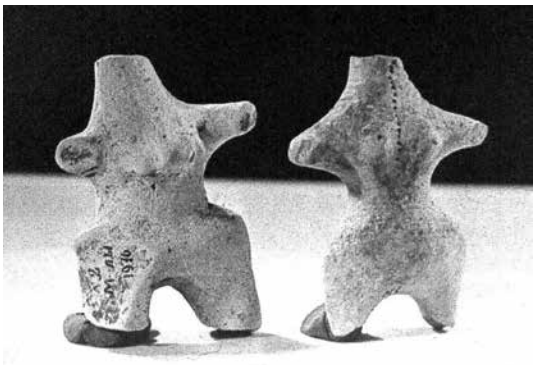
The alignments are always stretched in West-East direction (with little divergency) and are the one line of stones, set vertically. Most of them were dropped or broken already. That's why correct reconstruction of avenue structure is possible only after it's excavations.

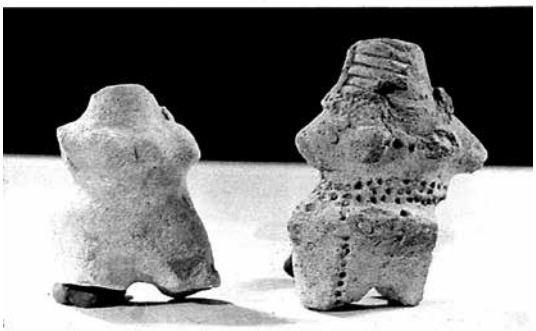
The main part of single menhirs rise on the height approximately 1,5 meters above ground. In avenues menhirs 1,5 meters high above ground are fixated. We can suppose the connection of alignments with cult of steppe ghosts respect. This interpretation can be confirmed by fact, that alignments are placed in zone of straight visibility. As a rule, they were placed to the South from most noticeable top in neighborhood.

Single menhirs and menhir complexes were erected in the Late Bronze Age by Indo-European inhabitant of steppes near with long-duration settlements. In all cases menhirs were set in some



Clay figurine of a woman.
I century B.C.
Mingechevir



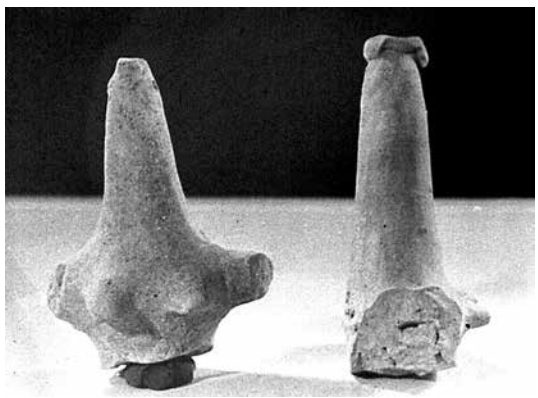




distance from dwellings and were some higher than them. So, menhir marked the border between steppe and human dwelling place.

The analyses of mentioned memorials topography demonstrates, that all of them were erected in directions, more suitable for approaching to settlement. This fact let suppose, that menhirs were erected near roadways, leading to settlements. Such location was reasonable, because just the roadway was the element, connected settlement with territory around it. So, that element had to be marked by boundary sing.

The symbolic of menhirs can be interpreted as binary one, comprehended the opposition of assimilated and unassimilated space. From steppe side menhir was placed some higher than settlement and from long distance looked like symbol



Clay figurines of women.
I-II centuries of A.D.
Molla Isakly village,
Ismayilly

Bust and head
of clay figurines.
I-II centuries of A.D.
Molla Isakly village,
Ismayilly

of human dwelling, the symbol of anthropogenic space beginning. As for settlement side, the menhir is symbol of steppe power, stretched behind it. May be the deficiency of refinement on those stones can be also explained by natural aspect of menhir symbolic. The boundary position of menhir between human dwelling and world, sur-

Clay figurines of womens. I-II centuries A.D. Molla Isakly village, Ismayilly.

Clay figurines of womens. I-II centuries A.D. Molla Isakly village, Ismayilly



rounding it means, that menhir had a symbolic meaning of guard, who locked the landmark and protected the dwelling. So, the guard had to stand near the roadway, which was the symbol of connection between two worlds.

In this regard the problem of interpretation of Turkic balbals, discovered in territory from Black Sea to Altai mountains places, i.e. in places where our pagan ancestors settled and widely spread is of great interest.

First of all it's necessary to admit, that the lines of stone small columns (fences) are inherent part of burial constructions of ancient Turks and are codenamed Turkic balbals. These balbals, known all over the ancient Turkic world, are the object of scientific polemic till the present day. From other hand, confirmed opinion about the explanation of term "balbals" can be considered as serious progress in this problem decision. (to some specialists mind, the word "balbal" is deformed form of Turkic "baba"- father, ancestor.)

The results of last scientific investigations of well-known archeologists L.R.Kyzlasov, Y.A. Sher and S.G.Klashtorny brought to close the discussion about the meaning of word " balbal". As it's known, earlier in professional (specialist) literature the stone statues themselves were also called "balbal". But now, that name is used for definition of stone fences (columns) lines, getting out to the East from burial constructions.

All preceding investigators (upwards Herodotus) are united in the point, that Turks erected stone fences (columns) – "balbals" near burial constructions of their ancestors in accordance with number of enemies, killed by deceased himself. Such conclusion is based on information, got

from official Chinese chronicles, in which burial ritual of ancient Turks, called "tuku" is described.

"As a rule, if he had killed one man, one stone is set, but in some burials the number of such stones was hundred, even thousand". Really, some lines of ancient Turkic burial constructions count tens, sometimes hundreds "balbal". (42.206-209).

Setting of large number of balbals near almost all memorial complexes of ancient Turkic aristocracy logically caused consternation of many specialists. It's difficult to imagine, that Turkic Kagans or their military officials could kill hundred enemy warriors. Besides, in Altai near thousand fences there are always many lines of balbals.

So, a question suggests itself- is that so, all these balbals were set only in honor of ancient Turkic warriors? To our mind, for explanation of balbals erecting tradition not only written sources, but factual archeological-ethnographical material must be used in a greater degree. The tradition of setting of stones in lines in Altai and in all Turkic oecumene is very ancient.

This simple architectural theme, differed by rare monotony is embodied in many cult constructions, quite different by time and purpose. The lines of stone steles, set from eastern side of many barrows of early nomads are most close to ancient Turkic balbals. The placing by means of "barrow chains", directed from North to South is the characteristic peculiarity of pagan burial grounds. The same principle of planning and orientation is kept in erecting of large groups of pagan fences of ancient Turkic period.

Alike barrows of early nomads, those balbals copied the placing order of dwellings in small season settlements. This feature is displayed most clearly in orientation of memorials in definite area. The appearing of such burial-commemorative complexes as special territory, intended to funerals and memorials, demonstrates the ethnic community, family relationships and idea of further existence in other-world.

The purpose of balbals placed near barrows of early nomads isn't known. But there is supposition, told by outstanding archeologist I. Rudenko which is also worth noticing. To I. Rudenko's mind the number of stones, set near graves corresponds to number of persons or relatives, took part in funeral and death feast.

Developing the idea, I. Rudenko came to conclusion, that the lines of balbals could stand



Clay figurines of saddled horses. I century A.D. Molla Isakly village, Ismayilly

also near graves of women and children. So, their number cannot be connected with number of killed enemies. That conclusion was confirmed by researches, made last years. But what was the purpose of Scythian balbals near Altai and other steppe barrows? To our mind, they were symbolic horse-standing columns, which were the inherent part of nomadic dwelling.

The ancientness of horse-standing columns erecting near graves is mentioned in Herodotus works also. Archeological excavations confirmed that knowledge. The remains of numerous horse-standing columns were found in researches of Elizabethian and Ull barrows in the Kuban. Similar balbals were discovered also in steppe zone of Azerbaijan.



Brooch in the form of a stag. I-II century A.D. Caucasus Mountains region. Metropolitan Museum.

In Altai the functions of horse-standing columns were fulfilled by the columns, also called "balbals". Our supposition is based on similarity of balbals placing in Altai barrows and fences to order of horse-standing columns near real nomadic dwellings. The lines of horse-standing columns were set near nomadic dwelling, faced to South or East direction. The same principle is seen in balbals setting also. E.g. among the Yakuts the first column was intended for horse of most respected guest, it was called the "main one" – ("toyon serge" -overlord column); the second column was intended for middle class guest ("ort serge"- middle column); the third column was set for low-lived guests ("kelin serge" - back column); most distant column was called "atakh serge".

In most Altai barrows of Scythian period and near ancient Turkic fences also one or two-three nearest stones as a rule stand out of other ones by their big size. Rich Yakuts sometimes set the line of nine horse-standing columns. So, the wealthy nomads set several horse-standing columns, but poor Yakuts did with one horse-standing columns.

Such social differentiation can followed up both in construction of ancient burial-commemorative constructions and number of balbals in them. In outsized barrows of ancient Altai noblemen the number of balbals- horse-standing columns are in large excess over the balbals, set near the small barrows of ordinary nomads. Similar picture is watched while comparing balbals set near burial-commemorative temples and near ordinary fences.

So, the name of horse-standing columns coincide in many nomadic peoples. E.g. Yakuts, Mongols and Buryats called these columns "serge".

Bur the second meaning of word "serge" is also of great interest for us. E.g. Yakut –"serge"- line; Buryat- zerge- line; Azerbaijani - "jerge" -line; Mongol - "erge"- line, order; Turkic- "arga"- line, round. There is doubt, that all these terms trace their origin to ancient Turkic epoch.

Thus, balbals can be considered as horse-standing columns, intended for horses, on which relatives and guests came to take part in burial- commemorated ritual. It seems, that balbals- horse-standing columns were in main part original sign of respect and attention or presence of definite person in funeral.

To our mind, the existence of personal tamgas and inscriptions-autographs, discovered on balbals set near commemorated temples of ancient Turkic kagan can be explained by this fact. In other words, every participant of burial-commemorated ceremony left (set) his own balbal, towards the ghost of dead man could see it in line of similar courtesy. (43.46-52).

The considerable number of specialists basing on big factual material came to conclusion, that fences of ancient Turks had sacrificial character and here rituals, connected with funeral, e.g. "feeding" and dead ghost farewell in other world were performed. (41.162-187)

The stone fences, found in Azerbaijan are of two kinds-round and quadrant form. The round fences genetically trace their origin to barrow culture, widely presented both in Apsheron and Mil steppe. As for quadrant fences, they trace their origin to cemeterial constructions of "box" type, which were also widely spread in territory of Azerbaijan.

Plastic characteristics of balbals initially were in germinal condition, and reflected the matter of



Head of a man.
Amber.
I-II century A.D.
Mingechevir



Female goddess
in the form of a cat
(Bastet).
I-II centuries A.D.
Ganja



Bronze pendant
in the form of a deer.
I century B.C.
Mingechevir



Copper figurine of a bird.
I-III centuries A.D.
Agsu

Detail of
a bronze candlestick.
I century A.D.
Lachin, Karabakh region

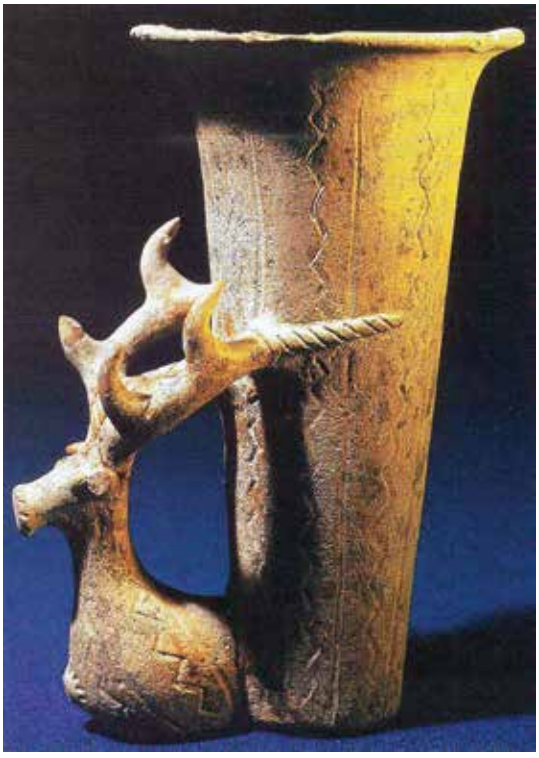
commemorating ritual ideologically. Sculpture idea was expressed implicitly in them and didn't get the level of anthropomorphic plastic modeling, expressed explicitly.

Totemistic cults and their reflecting in sculptural art

Totemistic beliefs or totemism – is belief in fact, that definite kinds of animals, plants, some material subjects and phenomenon of nature are the ancestors, forefathers and protectors of concrete tribal collectives. The belief in initial mystic con-



Silver brooch.
I-III centuries A.D.
Demirchilar,
Shemakha



Ceramic Rython.
I century B.C.
Mingechevir



Fragment of
a zoomorphic vessel.
I century A.D.
Mingechevir

nection of tribe with some animals is seen in all Turkic peoples and in pagan ancestors of Azerbaijanis. Such beliefs are called in science "totemism". ("Totem", "o-totem"- tribe, his tribe, the word, taken from language of one North American Indians.)

Totemic animals and plants are real material objects. Fantastical element here is based on idea about relationship, which supposedly exists between some animal or plant and group of humans and on idea, that the human being has magic connection with his totem.

In the same time, totem isn't the only object of totemic beliefs. The main important ideological role of belief in totemic ancestors and mythes about them lies in the fact, that in them the connection of tribe with definite territory is embodied. The mythes about totemic ancestors are attached to separate part of geographical landscape. Totemic ancestors also function as "cultural heroes". The traces and relicts of totemism are discovered in different degree in different modern religions and were saved as elements in ethnic cultures of many peoples.

The greater part of religion scholars seem to think that totemism is one of earliest form of religion because of it's prominent primitiveness and because they formed the basis of religious imaginations almost all Turkic peoples.

In religious studies, culturology and art criticism totemism is famous due to two quite different scientific works- "Totem and taboo" by Z. Freud (1912) and "About some initial forms of classification: towards study of collective imaginations" (1903) by E.Durkhame and M.Moss. These books became classical sample of sociological approach in modern religious study.



Anthropomorphic (Woman) vessel. I-III centuries A.D. Khynysly, Shemakha

Female ceramic idol. II century B.C. – II century A.D. Yevlakh

As a rule the term "totemism" is understood as imaginations, suppose the presence of collective relationships between group of men (e.g. tribe) and definite kind of animals or plants (sometimes- unanimate things – mountains, rivers, seas etc.)

Totem (e.g. totem animal) is considered to be ancestor of human group and object of worship. As a rule totem is forbidden to kill and to eat, though some rituals, on contrary, suppose killing and it's cult eating. According that rituals such eating strengthened blood ties by means of secondary inclusion to totem.

Sociological school in culturology considers that religion ideas (in early societies particularly) first of all have the aim to organize the society, and it's division into groups or classes is projected in sphere of ideas. So, this school considered totemism as projection of archaic structure of society, divided into separate groups, which are connected with different totemistic ancestors.

From other side, M. Eliade uprightly pointed out (74.200) the presence of parallelism between structures of society and structure of universe. To M. Eliade's mind as a matter of fact that parallelism acknowledges the existence of unified principle of structuring. That principle is immanent to mythological, most archaic intellection, but it doesn't mean social conditionality of that structuring.

Besides, in the academic circles the fact is known well that the same peoples unless totems



have other, more rational forms of classification. But in all cases totem functions as marker of classification lines, by means of which archaic human regulated the content of his experience.

Such archaic classification didn't disappear completely together with primitive societies, but embodied itself in history of human civilization in very refined forms. As a matter of fact to authorative sinologists' mind that classificionism and numerologism undoubtedly form the methodological basis of all classical Chinese philosophy and has the same nature with totemistic regulating structures. E.g. the primary element (u sin) of Chinese cosmology marks or codes quite long classification lines and regulate harmonically the universum (macrocosm) of Chinese culture. (38.172). Totemism also includes very curious rituals, supposing (except mentioned ritual eating of totem meat) identification of ritual participants with totemistic animals or plants.

The study of folklore and folk rituals in Azerbaijan confirm that totemistic cults were performed in ritual practice of our ancestors since Neolithic epoch (IV-III millennium B.C.). Earliest figurines of animals, made in order to carry out rituals also confirm this fact. Those cults are presented in sculptural figurines of Bronze age (III-II millennium B.C.) more widely. The forming of clan system, extraction of tribes from large clans was accompanied by forming of different tribal totems cult. In initial stage these totems played the role of tribal identification, based on principle "friendly-strange" (friend – or foe). With time, while developing and adding new functions those totems began to function as sacral protector of clan or tribe. The rituals of totem worship transformed into one of main cults and



were accompanied by making of totem slatterns, later by making of their sculptural surrogates.

Wide spreading of totemistic cults in Azerbaijan is reflected in numerous pictures of totemistic animals on gun and everyday household appliances (ceramic, belts, adornments, talismans etc.). But production of sculptural figures of to-



Silver Dish.
II century A.D.
Yenikend village.
Ismayilly.

Clay figure of a ram.
III-VI centuries A.D.
Mingechevir



Clay figures of womens of the Albanian period. Museum of Ethnography and Archeology. Baku



Bronze Human Head. III-I centuries B.C. Baku

tems from clay, stone, metal and ceramics is most interesting phenomenon.

Bronze figurines of deer, ox, birds and other animals, found in Nakhchivan, Mingachevir, Khanlar and other regions of Azerbaijan gives the testimony to wide spread of totemistic cults in Azerbaijan territory already in epoch of Middle Bronze epoch (2ndw millennium B.C.).

There are also numerous evidences of that cult spreading in the Iron Age (1st millennium B.C.) discovered both on Northern Azerbaijan (Karabakh, village Dolanlar Ismayilli region) and in Southern Azerbaijan (Hasanlu).

The great number of totemistic zoomorphic samples of plastic art is connected with Alban period (IV c.B.C.-VII c. CE). Archeological findings in Ismayilli, Masalli region, Quba and other places prove, that this cult wasn't moved beyond even in early medieval period.

The large majority of these sculptures have the cult character and was used for performing of different totemic rituals, providing totemic protection of tribe, clan, even separate family. The main

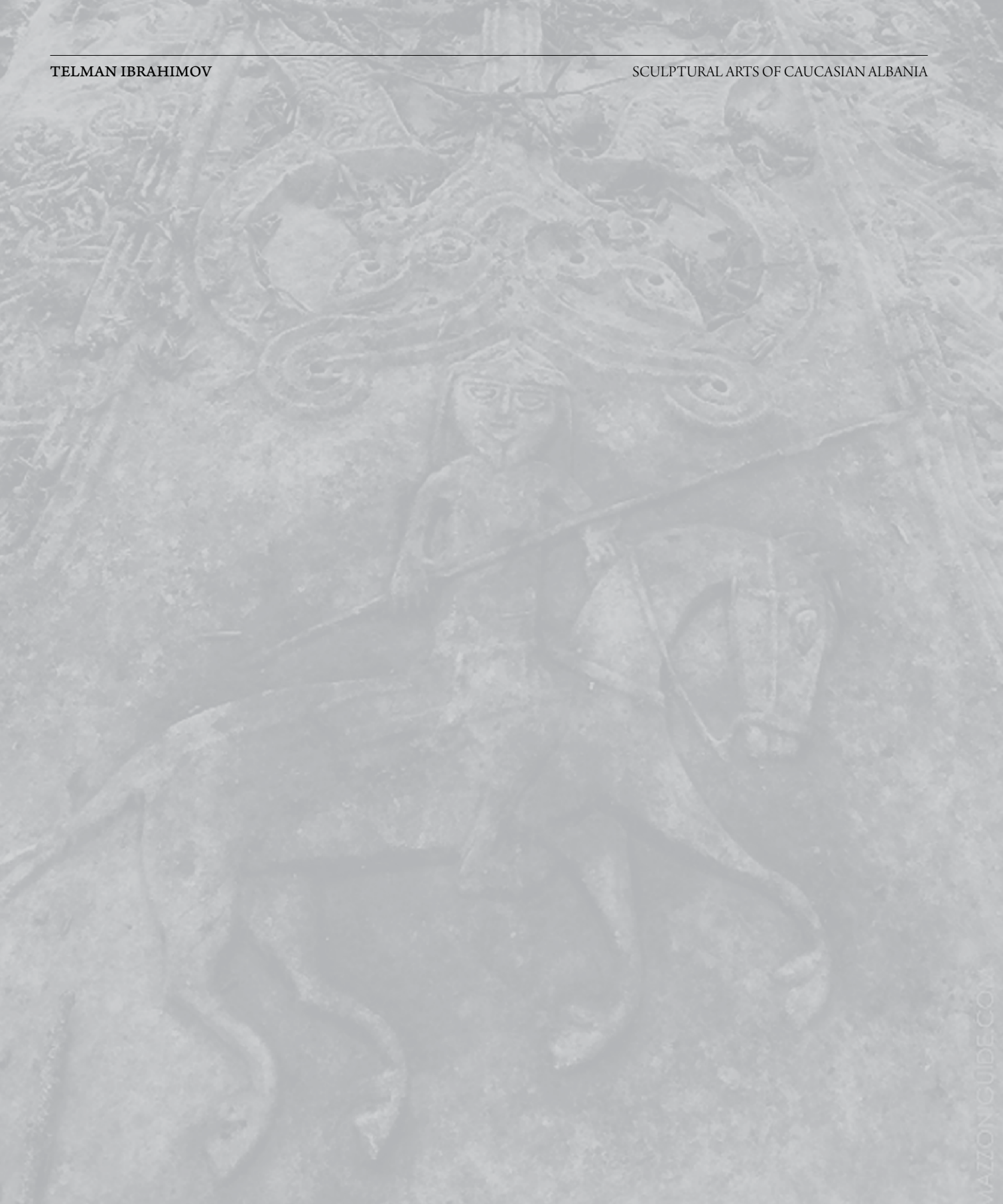
part of such figurines were found in different cultural layers of settlements.

The second, very numerous group of sculptural and relief pictures of totems was on different adornments and personal talismans. As a rule, they are of small size and prepared in stylized form. On such things sometimes whole figure of totemic animal is substituted by it's definite part (horn, hooves, claw, wing, head, etc.) The figurine of eagle (4 sm) from village Khynysly (Shamakhi region), the figurine of mountain wild ox on the top of bronze pin, figurines of birds on tops of pins from Mingachevir, the head of ox on top of bronze pin top from Karabakh, bronze charms of wild goat and oxen form found in "Yeddi-Tepe" (Fizuli region) and other things are also of same kind.

It should be also noted, that cult of totems, formed during millenniums wasn't moved beyond even in medieval period, i.e. in period when monotheistic religion Islam confirmed in this region. Islam religion fought against pagan vestiges, but couldn't oust from religious-mythic subconscious the belief in sacral connection with totemic animal and special protect of that animal.

The pictures of animal on banners of Kara-Koyunlu and Ag-Koyunlu tribes, the pictures of lion and ox head as talisman on gate of Baku fortress (Gosha Gala gapisi), the same pictures on household articles are bright confirmation of this fact.

The most important ideological role of belief in totemic ancestors and myths about them was that in them as though the connection of tribe community with territory of inhabiting was embodied. As a result, the myths about totemic ancestors in some cases were connected with separate part of geographical landscape, it's also reflected in toponymy of Azerbaijan.



CHAPTER II

SCULPTURAL ARTS OF CAUCASIAN ALBANIA OF ANCIENT AND MEDIEVAL PERIOD

Monumental sculptural art.

The subject of plastic art and monumental sculpture development in Azerbaijan in ancient period of history and early medieval period doubtless is of great interest in science.

Archeological findings, studied last years and other samples of material culture of Azerbaijan let estimate that this kind of art goes back to antiquity. Archeological material and samples of material culture, compiled last years gives opportunity to declare that in Azerbaijan plastic art existed in most ancient time and developed in medieval period. (21.61)

The archeologists, who found the main part of stone human statues suppose, that these statues are included in group of similar artifacts, widely spread in South of Russia, in Southern Siberia and in neighboring provinces in Central Asia. (56.3).

The tradition of monumental stone statues creating in Azerbaijan is rooted in extreme antiquity. The earliest samples of such statues were discovered in Gobustan and in Apsheron (village Turkan). These statues are dated by Bronze era (III-II millennium B.C.) They were discovered in places of barrow burials and in centre of some cromlechs.

The order of those statues placing demonstrates their ceremonial character and their height ranges from 1, 5 m. to 2, 5 m. These statues are characterized by weak, indefinite working of forms and tend to stone column-shaped forms. The statues of such kind are met in Mugan and in lowland of Karabakh. The main part of such statues are in the same place, where were created thousand years ago. These stone statues are carved from ocher-white Apsheron sand-stone or from dark-grey Karabakh cobblestone and basalt. All these statues demonstrate us the individual creative manner of unknown sculptures and reflect their world outlook. It's evident, these statues of Bronze age had ceremonial meaning and were connected with funeral rituals.

After Bronze age the next rise of monumental sculptural art coincide with Iron age, to be more exact, with Scythian period of in history of Azerbaijan. (VIII-VII centuries B.C.). Settling of Scythian tribes in territory between Kura and Arax rivers in that epoch was marked by "father of history" Herodotus, who called this territory Scythia.

The monuments and statues of that period are characterized by better working out of forms and details. In those statues concrete anthropolog-



Bronze incense burner in the form of an equestrian statue of the Albanian king Javanshir. Nakhchivan. VII century A.D.

ical features are seen more apparently. Totemic columnar cult statues of Bronze epoch gradually transform into heroized fathers of clan and tribe.

The Hun culture, followed after Scythian one (III-VII millennium B.C.) also left it's own mark in history of Azerbaijan. In that period here a great number of stone monumental statues were set in steppes to the north of Arax. It wasn't accidental event. It's commonly known, that in III-VII centuries in Azerbaijan territory many important historical events took place. Later, those events played particular role in Azerbaijan history. That historical period was connected with presence of Hun, then Oghuz tribes in Azerbaijan. Oghuz tribes played decisive role in formation of ethnic constitution of Azerbaijani people.

The ritual, connected with setting of statues in Azerbaijan territory is described circumstantially in works of Armenian, Georgian, Arabic (Arabian) authors, lived in VII-XI c. Albanian historian Movsēs Dasxurançi in his famous work "The History of Caucasian Albanians" emphasized the role and importance of those stone figures, erected in honor of most powerful warriors and commanders.

In works of Movsēs Dasxurançi we can find very interesting description of funeral ritual, in honor of which statues were set. Those ceremonies were performed with special gravity. Here the dead wasn't wailed only, in those ceremonies the acts were put on. In those acts the battles, in which deceased took part were performed, the guest danced and song. All those acts had to bring to mind the life and heroism of deceased brave warrior. Afterwards the stone statues, erected in honor of hero transformed into places of pilgrimage. The people took those places with

respect and sympathy, protected them. Movsēs Dasxurançi wrote: "If somebody wanted to touch them or dishallow the sanctuary, will fall under the anger of God Tengrikhan himself". (50.36).

The real prosperity of monumental stone sculpture coincide with Albanian period of Azerbaijan history. The analyses of great number of such statues let speak out the firm belief in succession of Albanian statues, because in them typological features of Scythian and Hun epoch are seen clearly. These sculptures are preserved well relatively, so this peculiarity gives opportunity to carry out artistic-semantic analyses of plastic mind of pagan statues culture bearers.

The most part of those statues were found in villages Shafibeyli, Mollalar (Agdam region), Seyidsulan, Janyatag (Terter region), Shatirli (Barda region), Khynysly (Shamakhi region), Dubendi (Apsheron) and many others. The middle size of these idols is 1, 5 m, but some of them can be up to 3 meters.

The tradition of such statues making is noted in ancient Scythes and Huns. Later, the traditions of monumental pagan sculpture were seen in culture of Khazars, Cumans, Mongols and some other Turkic peoples, lived in steppes of Eurasia. Having common features, those statues of different regions in the same time have their own style, differences and peculiarities, expressed in stylizing of forms and interpretation of images.

Sculptural art of ancient Albania was more abstract, their anthropomorphic aspect is presented weaker, ethnic features and portrait peculiarities are out thoroughly. From iconographic position these statues are menhirs of stele form, the human forms on face side are marked hardly. The sidepiece and the hinder part of statues aren't worked up and saved their stele form.

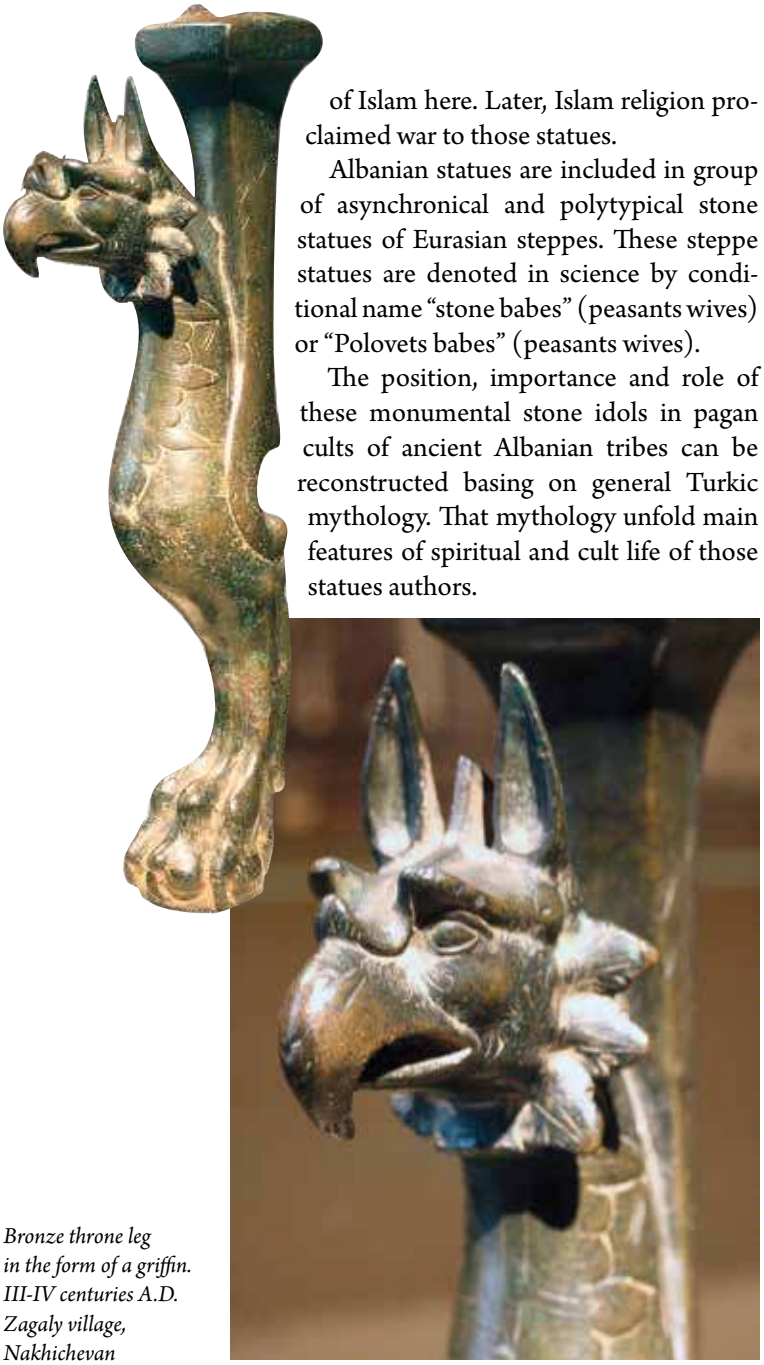
Generally the greater part of figures picture the men in prayerful pose, with arms across on the chest. All figures have threefold structure. In such structure the head, bodyframe, and bottom are divided by horizontal groove line. The statues were buried waist-deep and visually were praying figures, ingrown in ground.

Active plastic tracing of sculpture front part and it's full absence in back and posterior part of stele proves that statue wasn't come round while cult rituals.

Typological analyses of all monumental sculpture of ancient Albania demonstrated two main iconographical canons, basing on which all Albaninan statues are performed. The first kind of statues was widely spread in present territory of TerTer region of Azerbaijan (village Seyidsulan). It's also characterized by more realistic picturing. In these statues the eyes and eyebrow ridges are marked deeply, but the form of nose is hardly defined.

The second iconographic kind is more characteristic for present Agdam region of Azerbaijan. In these statues the bottom and middle part are similar to statues found in Terter. In the same time the faces of figures are presented abstractly, only the nose is marked by small channel of V-form and the jaws are pictured very conditionally. In similar statues, found in Barda region (village Shatirli) the jaws aren't worked out at all.

Both kinds of Albanian statues were created in the same historical period by representatives of both "schools". The making of such statues began just about the end of III c. C.E. and continued up to Arabian conquest of Albania and spreading



Bronze throne leg in the form of a griffin. III-IV centuries A.D. Zagaly village, Nakhichevan

of Islam here. Later, Islam religion proclaimed war to those statues.

Albanian statues are included in group of asynchronical and polytypical stone statues of Eurasian steppes. These steppe statues are denoted in science by conditional name "stone babes" (peasants wives) or "Polovets babes" (peasants wives).

The position, importance and role of these monumental stone idols in pagan cults of ancient Albanian tribes can be reconstructed basing on general Turkic mythology. That mythology unfold main features of spiritual and cult life of those statues authors.

Among numerous early Turkic statues, widely spread in great spaces of Eastern Europe, in Western and Central Asia, in Far East Albanian statues differ by their own, specific style features. The deficiency of "figurativeness" in figures working out, deficiency of portrait specificity and ethnographical details make these figurines similar not to early medieval synchronous samples, but similar with more ancient plastic art of Scythes and Huns.

Artistic and typological analyses of these statues prove their belonging just to Scythian traditions. In Scythian culture such sculpture had their own importance and role, differed from the same of early medieval Turkic tribes. In first case such statues were of sacral character and were the object of worship. As for Turks, such statues had memorial character and were erected in burial spots.

In Scythian tradition such statues symbolized primal father- demiurge. But in Hun, Petchenegs and some other tribes the statues pictured concrete perished heroes. So, the Scythian and Albanian kind of memorials was more symbolic and abstract, but culture of late Turks was historically concrete and realistic. The difference between Albanian and other Eurasian statues is seen clearly in the matter of memorials.

Albanian statues pictured the praying men, some of them have a ceremonial bowl in hands. From this position the testimony of William of Rubruck (Guilaume de Rubrouck, Fr.) is quite characteristic one. Rubrouck left the description of different funeral rituals of steppe dwellers. "Comans poured big hill above the dead and erect the statue, facing to East and holding the bowl in front of belly-button." (28.63).

Great Azerbaijani poet Nizami also pointed out, that Cumans erected stone statues and wor-

shiped them. The analyses of numerous sources and stone statues themselves let come to conclusion, that Albanian memorials initially were created as cultic ones.

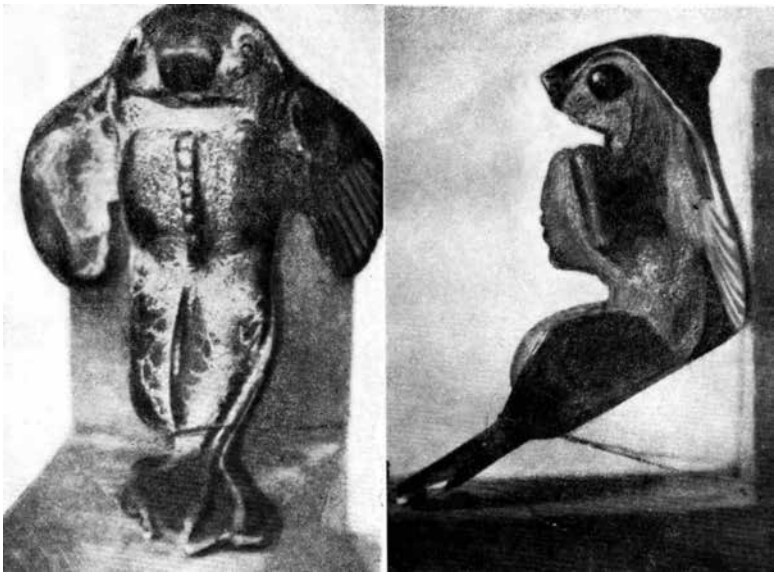
From this point of view the statues, discovered in Shamakhi region are also of great interest. The statue, found in Khynysly in 1946 is particularly remarcable. The statue is made from local limestone. There isn't head, but upper and lower extremety are preserved well. The left hand is pressed to right bosom, the right hand is took down and is pressed to left back.

On left hand of statue the six-poined star-hexagram is pictured. According to well –known specialist of Albanian art N.Rzayev's mind that hexagram is tribal sign of deceased headman of tribe. (57.180). As for name of tribe, it was connected with Sun. That's why, N.Rzayev considered that figurine as the image of "Six oguzes" tribe chieftain.

The statue was found occasionally, while ploughing. N.Rzayev thinks, that the statue was set on the grave of "Six oguzes" tribe headman. The discovering of another similar statue (height-q, 35 sm) without upper half in 1959 in the same place proves, that such samples of plastic art were connected with ancient traditions.

This guess was confirmed by results of archeological excavations carried out by D.A.Khalilov in 1960, when two statues without head were discovered. Those statues were flattened in V-VI c. and were used while constructing of burial covering of "stone box" type, alike the other statue, found in Khynysly. (69, 17)

According D.Khalilov's definition, Khynysly kind of statues was widely spread earlier than III-IV centuries. Such artistic-plastic tradition of statues producting was formed in I millenium B.C. and later stopped due to spreading of Zoroastrizm and Christianity in Azerbaijan since IV c. At the same time in regions, far from cultural centres of Caucasian Albania the traditions of plastic art remained unchaged for a long time. This idea is proved by finding of more ancient stone reliefs, in which ancient sculptural traditions were continued.



Khinisli memorials of plastic art are characterized by massiveness and density of figures, detailed working of body parts is out in them. As a matter of fact, the figures were carved from big, complete stone slab.

All these statues can be characterized by very limited power of execution. The pelvic part was made very rudely, primitively, that's why the first statue, found in Khynysly was identified as female one by mistake. In the same time in that artifact special attention was paid to working of hands.

Bronze figurine. III-V centuries. Goy-Gol region.



Stone Idol.
III-VI centuries A.D.
Khynysly.
Shemakha.

Stone Idol.
III-V centuries A.D.
Khynysly.
Shemakha.



Another statue made at the end of I millennium B.C. and beginning of I millennium E.C. was found in village Dagkolani of Shamakhi region. That figure of shaven-headed man is carved from completed limestone. This artifact is marked by weak detailed elaboration, that is why the eyes are deepened, the ears are carved accurately, but placed higher, the nose is knocked off later, mouth, beard and flap of clothes are accentuated in relief.

On the back of statue vertical deepened line is denoted. Four-cornered protuberant lump on the top of back to our mind means the plait of hair, got down on shoulders.

The proportions of Dagkolani statue are inadequate: shaven head and big shoulders are of lengthened size, but hands are thinned. The shoulders are non-uniform, the neck isn't worked up. This figurine found in Shamakhi region is the first one with saved head. So, it can demonstrate the method of Khynysly statues production. The standard position of hands gives opportunity to unify all figurines of Shamakhi region in the same one group.

The tradition of Caucasian Albania plastic art certainly was continued in medieval period too. Thus, in Dagestan, in geographic area Mamaykutan of the grave-stone was found below ground. That grave-stone was made in form of half-figure with shaven head and without hands. The statue is dated by XIV century and is differed by it's monumental character. The wide belt and the plait of hair, got down on back stresses the belonging of that man to Turkic tribes.

Such grave-tombs were carved in ancient times and all of them differed by position of hands on belly. E.g. the plane-relief stone figure found in settlement Dagestan lights, dated VI-V centuries B.C. (5, 164).This grave stele belonged to Scythian tribes. It differs from grave figures of Shamakhi region by wide belt, position of hands placed on monolithic lower part.

The other plane-relief grave stele found at the same place is also very interesting. On that stele the man with the dagger in right hand is pictured. The stele is dated by VI-V B.C., it was found in village Mesketi in Chechceno-Ingushetiya. Here the rectangle, pictured on the back and imitating the plait of hair is of great interest. Similar picture was marked earlier on the stone figure found in Dagkolani. In this case the rectangle is completed

by numerous horizontal and vertical lines, aren't observed in first sample.

As it's seen, the most ancient figures in Dagestan and Checheno-Ingushetiya, analyzed above differ from statue found in Shamakhi region both by sculptor's creative manner and graphic motifs of plastic compositions.

The discovery of new samples of Shamakhi statues confirms their wide spread in this territory on basis of local ceremonial traditions. In south-west suburb of village Chiragli of Shamakhi region in old cemetery very interesting stone figures were found. To D. Khalilov's mind, these grave statues are memorial ones and scientist dated them from the end of I millennium B.C. (70.23).

By their graphic motifs and performing manner they are similar to statues of Shamakhi region. Both groups of statues were products of polytheistic religion and were worshipped by our ancestors not as plastic images of deities. More likely, plastic images of deities acted as heroized images of ancestors- guardian of family or tribe.

May be they were created on basis of ideology of military-slaveholding aristocracy of tribes, settled in Shamakhi region in first centuries EC. That ideology was based on popularization and propaganda of brave and noble warriors of nomadic tribes. While picturing those idols ancient sculptors by means of different accessories stressed their celestial force.

As for Shamakhi statues, here commanding pose is out. We can suppose, that such grave figures were embodiment, the plastic images of dead warriors, who were brave and noble. May be, alike eastern Turks on grave of nomadic warrior unpolished stones – balbals-were erected in accordance with enemies, killed by deceased warrior. So, the won enemies in post-existence were condemned to serve their lord.



Except mentioned balbals, on graves of eastern Turks the stone figures, embodied plastic image of deceased were set. These "stone figures, set by ancient Turks were connected with commemorative ritual and pictured their dead heroes. The stone image of dead in ancient Turks were intended to replace dead in his own funeral, i.e. that image had to be "container" for one of deceased's

Stone Idol.
III-V centuries A.D.
Agdam.
Karabakh region

Stone Idol.
III-V centuries A.D.
Barda. Karabakh region

Stone Idol.
III-V centuries.
Seidsulan village.
Aqdara,
Karabakh region





souls, took part in funeral feast.

The ritual of setting stone figures on graves in VII-IX centuries was spread widely by eastern Turks all over Central Asia. The number of stone anthropomorphic statues, marked in zone Giaour gala (in Agdam and neighboring Terter region) may be up to ten.

All of them are made with firm-solid local limestone and differ by their sizes (height from 0, 9 m. to 3 m.) According to all available information the balbals, found in Azerbaijan are included in group of similar memorials, well-known also in south of Russia and Siberia. I.e. all studied statues are grave tombs of ancient Turks, which were ancestors of Azerbaijanis.

Taking into account stylistic peculiarities of these statues, we can suppose, that all of them were created later than statues in Shamakhi region and can be dated IV-VII centuries EC. As for stones- balbals, such memorials in Azerbaijan territory are found in main part in Shirvan, Karabakh and Mugan zones. Stones-balbals as images of enemies, naturally caused the feeling of contempt and revenge in local habitants soul. That's why, "they were either destroyed or were buried in ground". To A.D. Grach's mind the creation of balbals marked the decline of ancient ritual of human sacrifice, it's last phase.

Most developed period of that ritual in Azerbaijan coincide with Bronze epoch. That time the slaves were killed and buried together with their lords in order to serve them in other world. At the beginning of our era that ritual changed sharply. In epoch of Turkic khaganate the Turks contented themselves with setting of balbals and sculptural idols on their graves.

Sometimes the governors of Eeastern Turks killed their captives and "sent" them in other world –postexistence as sacrifice. In 575 Byzantium ambassadors was the witness of such ritual and described it in such way: "In one day of Turksanph mourning four captured chained huns were brought over him. They had to be sacrificed to his dead father together with their horses. The rituals on deads Turks named "do-khia" in their language."

It must be pointed out, that ritual of human sacrifice traditionally was performed by Turkic





Stone Idol. III-V centuries. Mollalar village. Agdam region.

sultans in epoch of Seljuks conquest too. So, in period of third invasion of Seljuks (1054) in Armenia legion of sultan Togrulbey spread over all country. In that battle the son of Togrul's favourite was wounded. Sultan appealed to Armenian warrior Tatul, distinguished by his heroism and said: " If wounded survive, you will be liberated; if he die I'll order to sacrifice you for him." (36.154).

In period of Moslem laws in Azerbaijan the ancient ritual entered it's last phase, i.e. instead of human the domestic animals- sheep and others were sacrificed.

In Caucasian Albania except mentioned memorial sculptural statues stone anthropomorphic figures of cult character were created also. E.g. in village Garibli (Tovuz region) woman figure (height 83 sm) was found. It consists of three parts- head, body, and leg (20sm.) The head of elongated form is carved on roughly worked neck, the face is marked by sharp horizontal features of mouth and brows. They form a contrast to nose of rectangular form and sharply emphasized ears in form of relief round. The smooth ellipsoidal face is animated by deepened eye holes. Neither armless body nor legs are worked in de-

tails. That's why the head of figure is emphasized particularly. Conical form of head embodies the portrait of ancient human. As a result of ancient ritual the head of women got lengthened form, it was tribal sign.



Stone Idol.
III-V senturies A.D.
Shatyrly village.
Barda region

The ritual of deformation was spread widely in Caucasian Albania in I-VII centuries and went under name of Huns. Taking into account the fact of Huns presence in Albania in I-IV centuries and Christianization of albans in IV century the statue, found in Qaribli can be dated up to I-IV c. On one of side backs in statue the sign of fertility and reproduction in form of rhombuses chain is marked.

May be the statue is plastic image of fertility and reproduction goddess of some tribe of Hun genesis. It's miniature size testify that it was intended for storage and worship and could be kept both in house interior or in temple. It's possible, that this statue was kept in pagan temple- sanctuary, which was attended by childless people or those, who suffered by dry.

The idea of impregnation and reproduction deity worship is confirmed by petroglyphs in Gobustan (Jingir-dag, the rock №.1.3) and by carved pictures of sexual relations, pictured on vase, found in Mingachevir (I century B.C.- I century E.C.). The typological identity of human pictures on that dishes and some other statues let float an idea about genetic relationship of formal-plastic methods of human pictures and sculptures. It's also known, that ancient Turkic tribes in Azerbaijan worshipped the "goddess of wedding". (61. 161).

The small head, made of sunstone (I-II centuries) found in Mingachevir is also of great interest. This small head is good sample of sculptural portrait art of ancient Azerbaijan. Individual features of ancient human are embodied in sunstone with realistic mastership.

The stone sculpture was used also in synthetic way in architectural memorials of Caucasian Al-

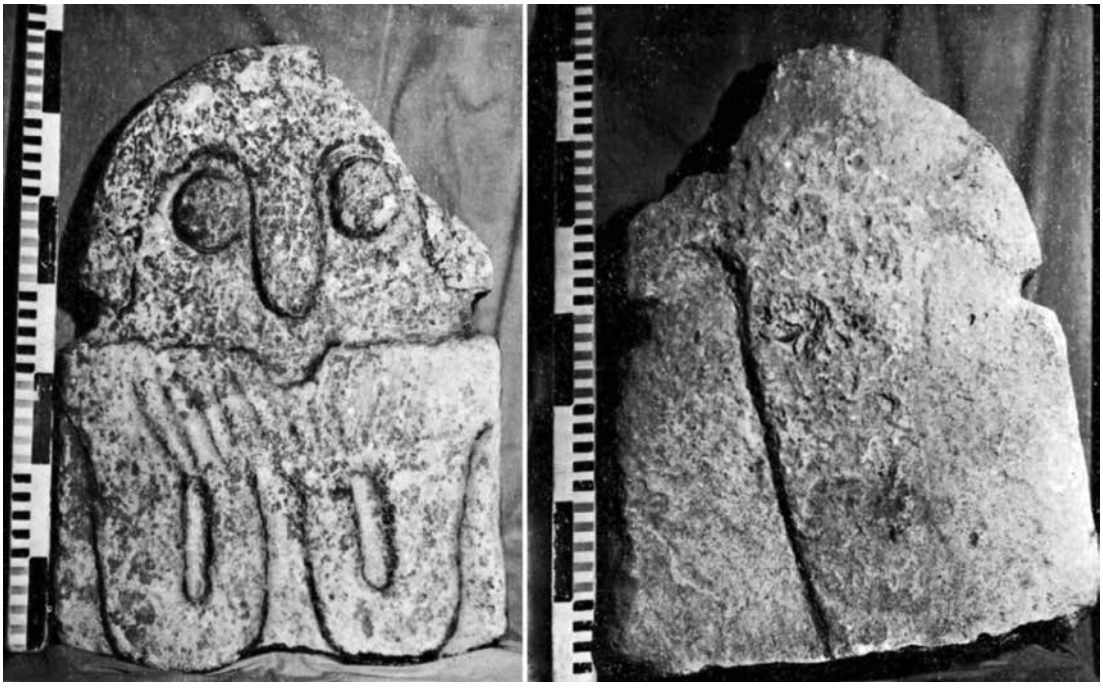
bania and especially in defensive constructions of Derbent, built in VI century. Arabic historians at the beginning of X century, while speaking about Derbent wall, mentioned the pictures of different animals on it.

According those sources, in Derbent "above Bab-ul-Jehad" (Jihad Entrance) on the wall two columns were placed, on each column the lions of white stone are pictured. Some lower two stones with two lions pictures are placed. Near the gate the human picture carved in stone is seen. Among the legs of human the statue of fox, in fox chaps – bunch of grapes is pictured.

Back from town the "Masruf 's Reservoir " is placed. In that reservoir the stairs is set, it's used, when the reservoir isn't filled enough by water. On sides of stairs- two stone lions are placed., above one of them stone statue of human is erected. Above house of governors also two lions are pictured. Local citizens say, that these statues are talismans of wall.

In this extract the mention of plastic picturing of fox with bunch of grapes attracts closest attention.Such motif was met in socle of Javanshir statue. It's not occasional:the period of Javanshir's governing coincide with period of Derbent fortification building. May be, the picture of fox with bunch of grape was one of Javanshir's kingship attributes.

Derbent sculptural monuments are remarkable samples of creativity of masters, lived in VI century in Caucasian Albania. According the



Stone Idol.
III-V centuries.
Seyidsulan village.
Aqdara region.



Stone Idol.
III-V centuries.
Aqdam region

reports of Arabic historians of X century in fort walls high reliefs were set. Town dwellers considered those high reliefs as talisman of fort walls. Near fort walls and on stairs of Masruf reservoir the figures of lions and humans were set.

Decorative character of schematic figures in Derbent didn't shut down their imposing monumentality. The continuation of plastic art traditions and animistic beliefs of previous centuries is characteristic peculiarity of these sculptures. Sculptural figures "protected" Derbent reservoir and reminded plastic figures of zoomorphic containers of Caucasian Albania, which protected the liquid kept in them from evil spirit.

Among sculptural monuments of Derbent the imposed figure of lion, erected above the Derbent fort walls is kept. Plastic picturing of lion, " which was earlier embodiment of Sun, later – the power of governors" is traditional motif in Azerbaijani art.

Bronze figurine of lion, found in village Buradika of Masalli region of Azerbaijan is also one of earlier lion figures samples. The head of that figure is decorated by sun-disc. This figurine is related to the period of Zoroastrian cult in Azerbaijan. (III-VI centuries). That time craftsmen casted figures of animals, which had cultic meaning.

Small bronze figurine of lion with human head, completed by sun rays found in Orenkala is later sample and is dated by XII century. Certainly, this figurine symbolized the throne of Azerbaijani Atabey governors belonging to Eldegezid dynasty. (1136-1225)

The tradition of synthetic usage of sculptural figures in architectural constructions was continued in Azerbaijan in medieval period also. The performing of bas-reliefs on "Bayil stones" are obvious sample of such creativity. Plastic art of Caucasian Albania is observed in grave-tombs (khach-dash) also. These grave tombs were made as slabs of rectangular form, decorated by ornamental and graphic motifs.

The grave tombs of rectangular form in village Chanakhchi of Mountainous Karabakh are connected with Albanian period by motifs of their relief pictures. On the plane upper side of first



Stone Kurgan Idol.
III-V centuries.
Mardakan village
Absheron Peninsula

grave stone protuberant sun disc is placed. This disc is accompanied by two pictures of sun in cross form, placed in back side of stone. Near the cross signs plane-relief pictures are seen clearly: to the right - the goat, to the left- horseman with sword in left hand is pictured. It's interesting, that left hand is pressed to chest of horseman. In statues found in Shamakhi region identic pose is marked. May be, such similarity throw sunshine on ethnographic and plastic nearness of ancient tribes, lived in distant territories.

In Chanakhchi village relief grave stone is kept. By their graphic motifs that grave stone belongs to Albanian period of art. On it's upper stripe the scene of feast is pictured, in lower part ornamental rose knots, forming three crosses, three hexagons and four solar signs are placed. The most ancient prototypes of such solar signs are met in decoration of benthonic part of ceramic wares of Bronze epoch. Relief rose knots with cross pictures connect grave tombs with most ancient period of plastic art. On stone stamp found in Mingachevir the clothes of human pictures is interpreted as carved pattern. That stamp is dated by III-IX century B.C. and is marked by sign of hexagonal sun.



Stone Idol.
III-V centuries.
Kelbajar.
Karabakh region



Stone Idol.
III-V centuries A.D.
Qavur-kala.
Agdam,
Karabakh region

Basing on that sign N. Rzayev connected that gemma with culture of Turkic tribe "Six oguz". Grave tombs found in Chanakhchi village are also included by N. Rzayev to heritage of ancient oghuz tribes culture.

The side plots in grave stones of rectangular form are connected with ritual matter of monument itself, these plots help to understand the content of grave tomb. That's why in both sides of it the scenes, dedicated to mundane doings of deceased are pictured. The same approach is observed in the other grave tombs of similar type. This peculiarity of ancient tombs corresponded to memorial character of grave stones in later period also.

Grave sculptures in form of sheep and horse also must be connected with funeral rituals of Turkic oghuz tribes, in spite of their later genesis in Islamic epoch. This culture was spread widely in Transcaucasus, so it can be also connected with concentration of Turkic nomadic tribes in regions with rich pastures, particularly in Azerbaijan territory.

In first period of it's development in art of Caucasian Albania different pictures of sheep and horse were used in burials as cemeterial implements, which had apothrophic force. It's interesting, that in medieval period the pictures of sheep and horse were carved on graves as memorial grave-stone. It seems, that such grave figures were used by oghuz tribes for the first time. Well, in many regions of Transcaucasus such graves with stone figures of horses and sheep were called by local inhabitant "oghuz zagasi" (oghuz graves).

The erecting of stone figures of horse and sheep on oghuz graves was connected with their funeral ritual. Pitifully, we have not any written information about those ceremonies. As for similar rituals, we should remember funeral ritual of oghuz turks, settled in Western peripheries of Turkestan at the beginning of X century.

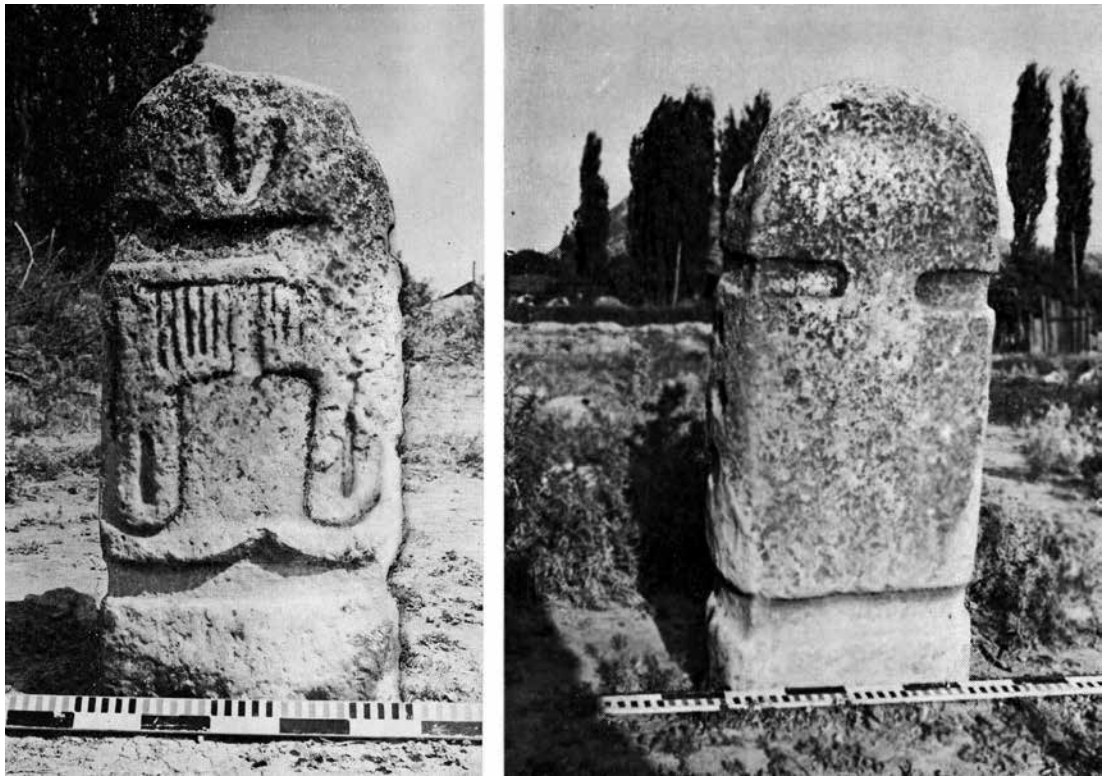
"If somebody of their people die, they excavate large grave for him, put on him camisole, his belt and bow, put in his hand the wooden cup full of "nabid" (hopped drink), put the wooden dish in front of him, bring all his property and place it in this new home." Then they seat him in that new home and cover it by flooring in imitation of clay yourt. After it, they take his horses and depending on their headcount kill one or two hundred of them, and eat the meat, except head, legs, horsehide and tail. Really, they stretch all these things on wooden legs and say, that "these are his horses, on which he (dead) ride in paradise". (53.63).

Probably ancient oghuz tribes also performed mentioned funeral ritual. Later, in medieval period their descendants also performed the same ritual but brought modifications to it. E.g. instead of stretching of horse head, skin and tail above the grave they set horse figures, made from stone.

Our ancient cattle breeder ancestors in all regions of Azerbaijan with it's rich pastures erected grave sculptures of horse and sheep form, connected with funeral rituals. On these stone figures, et in XIV-XIX centuries the inscriptions in Arabian are carved, they are dedicated to deceased. Besides, the picture of man with bird in hand is also met very often.

This picture can be connected with everyday occupation of deceased person, e.g. hunting. Sometimes instead of mentioned picture on tombs whole relief scene of hunting is met, e.g. stone sheep found in Nakhchivan and kept in Museum of Azerbaijani History.

The engendering of burial tombs in form of sheep and horse date back to funeral ritual of our ancestors. That ritual was described by ibn-Fadlan, who wrote about setting on grave the pictures, imitating horse figure. That funeral ceremony was connected with religious idea according which the horse took the deceased in paradise.



Stone. Idol.
III-V centuries A.D.
Front view-Back view.
Shafibeyli village.
Agdam region.

Stone Idols.
III-V centuries A.D.
Barda region.



Some Turkic tribes of oghuz branch, settled in the territory of Azerbaijan used sheep instead of horse. It seems, that such substitution had the aim to keep the livestock of horses. Later, the stone sheep figures were set on burials. Such renovation was based on household life of oguz tribes. This fact is confirmed by mythology also. E.g. in Azerbaijani tale "Melik Mamed" two sheep- white and black one- appear in order to carry the hero to dark or light kingdom. (15.195)

Therefore religious-mythological roots of numeral horse and sheep figures, set in medieval period, lead away in most ancient times. In this subject strong influence of Islam on pagan religion and folklore of oguz tribes must be taken into account. Oguz folklor was based on most ancient religious prejudices, such as totemism and others.

In period of Moslem religion domination in Azerbaijan new forms of burial tombs were created. The gravestones appeared instead of plastic pictures got the decorative-ornamental forms of décor.

The memorials of plastic art, analyzed here prove the richness of artistic forms in pictorial art of ancient Azerbaijan. That art is characterized by traditionalism and originality of artistic-plastic forms and decorative-ornamental motifs.

The main result of typological and artistic analyses carried out above is establishment of early medieval monumental culture continuity, dates back to Scythian and Hun roots ancient monuments.

Chamber plastic art

As it's known, in Azerbaijan the first clay human statuettes are related with the Eneolithic period. In spite of their small number the investigations of ethnographs and historians let come to definite conclusion about their creation and form definite opinion about their semantics and appropriation. In whole the area of these statuettes spreading comprehends the Transcaucasus, Nothern Caucasus, Middle Asia, Ukraine and South-Eastern part of Europe. Beyond our country the territory of clay human statuettes comprehends all early agricultural settlements. Terra-cotta statues were used for different cults and first of all in cults connected with development of agriculture and cattle rising. That's why their appropriation was quite different. These statuettes played a role of symbolic images of Mother-Goddess, patroness of fertility, guardian of hearth and soul of dead, etc.

In ancient time, when human life in large measure depended on agriculture and harvest the cult connected with fertility was spread widely. The tribes, busy by agriculture and cattle-rising believed in supernatural forces of nature and formed ceremonies, connected with idea of fertility. So, small rude clay statuettes were the elements of those cults.

The primitive sculptor added his statuettes symbolical sense. This is the reason that human statuettes found in early agricultural settlements differ by their forms. E.g. Z.A. Abramova divided those statuettes into two groups according their external differences. In first group the big feminine statues with protuberant belly are included. These are figurines of fertility goddess. In second group feminine statuettes of slab-sided constitution are included, these figurines were created for hunting magic. (14.116-117).

To S.N.Bibikov's mind the feminine statuettes of big constitution were made in relation to cult of fertility. The representation of feminine statuettes in nude form, emphasizing of genital organs, protuberant belly and thighs – all these peculiarities prove that these figurines were used to perform fertility cult. The newborn child feeds by milk from maternal breast, so the breasts in that statuettes were symbol of fertility and were represented in relief. The feminine breasts were considered as supernatural forces and this fact is confirmed by ethnographical facts, collected among different peoples.(25.122)

Ancient agriculturists knew that rich harvest depends not only on land fertility bun on



Ceramic Idol.
II-IV centuries A.D.
Qaribli village.
Tovuz region.



Stone. Man Idol. III-V centuries. Papravand village, Agdam region.

some other factors also. E.g. they were afraid of drought and performed rituals, called the rain and humidity and used feminine statuettes for this purpose. In imaginations of ancient humans the woman was considered as force, took care about fertility and family growth. This idea was based on capability of women to procreate children. Primitive people thought, that productivity of woman had to guarantee the well-being of tribe and community.

The clay human statuettes were found in main part near fireplaces, this fact indicates their connection with fireplace cult. The well-being of family (especially in cold season) was closely connected with sustentation of fire. It seems, that this fact made the fire the sacral phenomenon and the fire was supernatural patron of human beings. The humans imagined that patron in different ways, but regardless on it that idea was reflected in clay figurines. To be precise, the clay figurines were created as symbol of fire, heat and fireplace. The statuettes found near the fireplaces in main part were feminine ones and in comparison with others were made more scrupulously. Such working can be explained by fact, that these statuettes were meant for chronic use.

Clay figurines of animal also had their own meaning. In Azerbaijan territory the figurines of bull, sheep, horse, dog, pig and other animals are met since the Eneolithic epoch, their uprising was connected with totemism ideas. The figurines of bull are met more often, it's also connect-

ed with the role of this animal in housekeeping. The bull took very serious position in imaginations of ancient humans. So, we can come to conclusion, that the animal figurines, found in different regions of Azerbaijan during archeological excavations were created under the influence of totemistic ideas and were symbols of abundance, fertility, property protection and courage.

In Azerbaijan the earlierst terra-cotta statuettes were found in agricultural settlements of the Eneolithic and Bronze epoch. In Shomu-Tepe, Gargalar-Tepesi, Chalagan-Tepe and some other settlements single samples of plastic art were brought to light. Some statuettes were found in memorials of Bronze epoch. They were found in particular in Kultepe (Nakhchivan Autonomous Republic), in Baba-Dervish, Gunesh-tepe, Uzerlik-Tepe and other memorials, placed in Azerbaijan territory. All these statuettes are characterized by succession both in external attributes and production technology.

The clay statuettes of human and animal figurines were found during archeological excavations in different places- near fireplaces, in burials, among the ruins of dwellings, in potters roasters and so on. This fact demonstrates very close connection of these statuettes with human everyday life. The conditions, these things were found also help to determine their purpose and semantics.

The production of terra-cotta statuettes passed through five gradual stages: 1) preparation of paste; 2) moulding by hand; 3) improvement just before burn; 4) firing; 5) colouring (in some cases). Unburnt statuettes were also found.

Most ancient works are presented mainly by human statuettes and figurines of different animals. Most of them were made from well levigted clay. All these statuettes are of small size, the colour and durability of production depended on burn degree. It must be pointed out that clay statuettes were burnt in less temperature than clay dishes. This fact is confirmed by the quality of those dishes.

Terra-cotta statuettes, widely spread in ancient agricultural settlements are characteristic for many zones placed along Euroasian continent. As for main part of Azerbaijani memorials,



Idol. Stone. III-V centuries. Seyidsulan village, Agdere.



Stone idol.
III-V centuries.
Nargizva, Agsu

occurring in different times, the finding of terra-cotta human statuettes and animal figurines is considered to be one of their most characteristic features. In Azerbaijan territory two kinds of plastic art were met- they were statuettes and plastering pictures on dishes upside. (This phenomenon will be analyzed in second chapter in details.)

The plastic art of the Eneolithic and Bronze Era is rare, there are five anthropomorphic pictures and thirty six zoomorphic samples (one of Eneolithic and 35 of Bronze Era). But for its more comprehensive study and understanding of it's matter we included in our research the plastic samples from single and synchronic memorials of Armenia, Georgia, Middle Asia and other countries. The burnt statuettes are preserved well comparatively. The head, hands and legs are cut off, but preserved parts are distinguished by strength and durability. After modeling these statuettes were burnt in fire. As a result, depending on burning degree the clay got grey, pink, red, orange or black colour. Sometimes, regardless of burning, the statuettes were painted in different colours. E.g. on two samples the remains of paint are seen clearly. There are two unburnt statuettes among investigated ones. They are badly preserved, the upper layer of them is crumbled due to wetness.

All terra-cotta statuettes of studied period are characterized by modeling in definite way. E.g. in great majority of occurrences the head is made conditionally or in form of conical protrusion. The hands and legs also are shown conditionally, sometimes instead of hands on shoulders the protrusions are made, the legs are made in form of conical protrusions. In main part in feminine statuettes the legs are pictured joint, but in male statuettes the legs are moved apart.

In accordance with gender attributes Azerbaijani plastic art of the Eneolithic and Bronze Era is divided into two groups- mannish and woman's statuettes, they differ by their appearance and iconographic characteristics. The woman's statuettes are similar by their style and content, but they are represented in different poses- standing or half-sitting. Both groups of statuettes are characterized by disproportion between upper and lower parts of body.

This feature is characteristic for all statuettes included in memorials of the Eneolithic and Bronze era. In most part of statuettes the head is preserved badly, hands and legs are cut off, this fact prevents to define their dimensional characters. Among five human statuettes only one of small size is preserved comparatively well. Averagely the size of statuettes varies between 4-20 centimeters. This feature bring them near to terra-cotta statuettes found in ancient agricultural settlements of Ancient East. Both mannish and woman's statuettes of Enenolithic and Bronze era (except one) are nude. In general, such interpretation was widely spread that time. In nude statuettes of women the thighs are presented in relief, the breasts are made in form of hemispheric protrusion, the waist is thin, the sexual characters are often pictured by means of conditional signs.

By their artistic solution anthropomorphic statuettes of the Eneolithic and Bronze era can be divided into two groups- schematized and realistic ones. In first group the woman's statuettes found in Gargalar-Tepesi and Uzerlik-Tepe are included. Conic protrusion instead of head and

deficiency of hands is their characteristic feature. On thighs of statuettes found in Gargalar tepesi the dents of wheat grains are seen clearly. It's the confirmation that these statuettes were used in different ceremonies for good harvest and fertility. Statuette of woman found in Shomu-Tepe and man statuettes found in Baba-Dervish and Kizil-Vank are included in second group. In these statuettes separate parts of body, clothes, moulded decorations are expressed quite accurately, it's confirmation of aspiration to realistic style.

During excavations, carried out in Shomu-Tepe two human statuettes of the Eneolithic era were found, they are included in Azerbaijan Shomu-Tepe culture. Both of them are statuettes of women. One of these statuettes was found in Shomu-Tepe (Gazakh region), another one- in settlement Gargalar-Tepesi.

The statuette from Shomu-Tepe is picture of half-sitting woman, the head is cut off, the waist is thin, the thighs and breasts are made in relief, the legs are joined. The left breast is cut off. On that breast the wavy lines from above are painted, it seems to be tresses. The legs are covered by similar horizontal lines. Below the waist up to the feet the small channel is placed, the sexual character is shown by means of fine cut. In general, between upper and lower parts of statuette body the disproportion is seen clearly, it's accented by protuberance of lower part.

The territory of such statuettes spreading is very large, it comprehends ancient agricultural settlements of Asia Minor and Western Asia. In the same time, all these statuettes differ by their iconographic characteristics.

In spite of this fact, definite similarity between Eneolithic plastic art of Azerbaijan and plastic art of Middle East is seen clearly. First of all it's displayed in picturing of head by means of conical protrusion, thin waist, disproportion between upper and lower part of body, etc. During archeological excavations, carried out in Bronze era settlements, placed in Azerbaijan territory three human statuettes (two-man, third-woman) were found. Mannish statuettes differ from each other by their external appearance, third statuette is woman's one.



One statuette of man was found in Baba-Dervish in utility hole, it's body is preserved only. The statuette is burnt, it's of light-grey colour. The waist is put around by belt, it's tied at the front, it's tails hangs down. The tail is decorated by carved ornament.

In differ from statuettes of the Eneolithic era, the legs of statuette are not joined, the body is formed more proportionally, to be more exact, the disproportion between upper and lower part of body isn't observed. Second man statuette was found near Gizil-Vank cloister (Nakhchivan). The

Stone idols. III-V centuries A.D. Seyidsulan village, Agdere



The human figure. Stone. III-V centuries A.D. Khynysly village, Shamakhy.

face features are portrayed accurately, the head is portrayed in cap, from under the cap the forelock is seen, in the face the beard and moustache are marked. The left hand is on the waist, the right hand is cut out. The statuette is portrayed in clothes, it's dressed in long-skirted coat (chukha, Azerb.), cap and shoes. The flaps of chukha are long, they are cut accurately both in front and behind. The waist is tied by belt with impended ends and tied in knot. The face is painted in white, the high-boots and flaps of clothes are of red colour. In Bronze era the human being got more important position both in art and ideology of primitive society E.g. in the Stone Age the animals were pictured more often than humans, but in Bronze Age quite opposite correlation is observed. This fact can be explained by intensive development of agriculture and cattle-rising, where the human being and animal took part as main force. In Bronze era in Azerbaijan territory man statuettes appeared. These statuettes afford ground to estimate about patriarchal relations within community. Cult statuettes of woman, characteristic for Eneolithic epoch were ousted by man statuettes, it's seen from fragments of painted clay statuettes, found in settlements near Gizil-Vank. The legs of statuette are jackbooted, the statuette is dated from II millenium B.C. The third statuette, dated from Bronze era and made from well levigated clay was found in Uzerlik Tepe near Agdam. It's stylized statuette of woman, the hands and legs are cut off, the long neck is ended by hooklike, curved protuberance. On the left side of neck the necklace is shown by cuts. In differ from previous statuettes the breasts are marked weakly, but the thighs are very protuberant. The general height of statuette is 7, 5 cm.



The relief of the stone capitals of the column. V-IV centuries. Mingechevir

The statuettes of Eneolithic era and Bronze era demonstrate definite similarity with statuettes, widely spread in that time in Western Asia by production technique and iconographical specifics. At the same time these statuettes have their own characteristic, local features, e.g. they have thickened thighs, in them clothes and shoes are portrayed, etc. The statuette found in village Gargalar-Tepesi has closest similarity with woman's statuettes of early stage Tripolie culture. Comparative study of materials got from other memorials (especially found in settlements of Transcaucasus and Western Asia) let bring to light some similar features. These features confirm that agriculturist-cattle-rising tribes of Azerbaijan of the Eneolithic and Bronze era were acquainted with sculptural arts of Ancient East and between these regions interrelations existed. In spite of this fact, in Azerbaijani plastic art development own original artistic features always predominated. The number of animal statuettes of the Eneolithic and Bronze era is in excess than human ones, but animal figurines are made very rudely. In animal figurines the correspondence between different parts of body isn't kept, they are preserved badly because of bad burn. The figurines are plastic pictures of domestic animals, e.g. big and small cattle, horses, dogs. The content of some statuettes cannot be defined. At the same time (in spite of rude working) most statuettes are formed comparatively realistic. The sculpture aspired to demonstrate all characteristic features of portrayed animal and in some degree often achieved his aim.

In Eneolithic settlements only one zoomorphic figurine was found. It's small head of swine, found in Chalagan-Tepe, near village Afatli (Agdam region of Azerbaijan). The neb of swine is

Bronze Aquamanile.
VII century A.D.
Albania
(Derbent, Dagestan)



Bronze figurine.
XII-XIII centuries.
Oren Kala



pictured with oval snout, it's stretched out. On the snout the chap is marked by line and oval hollows (eyes and nose). This statuette is the only one among Eneolithic memorials of Transcaucasus and it gives opportunity to affirm, that in this territory zoomorphic plastic art existed in the Eneolithic epoch. 25 animal figurines were found in Kultepe (Nakhchivan). 13 of them are the figurines of bull. These bulls are portrayed most realistically, the parts of body are marked clearly. Typologically these figurines differ by modeling of legs, some of them are of conic, others are of rectangular form. At the same time all these figurines are characterized by elongated body, elongated neb, on the neb sometimes the eyes and mouth is marked. On the neck horizontal hole is made. In the back of some bulls small roundish pasted on details are added.

The figurines are made from delicately worked clay, some of them are burnt, in some others the marks of burn aren't seen. The size of these figurines is from 4 to 7 cm. The bull figurines predominate also in other memorials of early Bronze era in Azerbaijan. E.g. such figurines are found in Baba-Dervish, Gunesh-Tepe, Mishar-Chay and in other places. They are preserved badly, but according some features we can suppose, that these are portraits of bull. The bull figurine found in

Baba-Dervish is most interesting. It's horns are widely-set, the half of one horn is cut off. The figurine is made from grey clay, isn't burnt. The length of preserved part -3, 5 cm. In Gunesh-Tepe also the animal figurines are found, two of them are bull figurines. On the first one only body is preserved, on the neck - the mark of hollow is seen, it's made not horizontally (alike Kul-Tepe figurines), but vertically, from top downward. The hind legs are set in some distance, under the tail the hollow is placed. The clay is pinkish, not burnt. In the second figurine from the same memorial the hollow on the neck is also placed vertically. The legs are small. Very interesting animal figurines were found by Talish-Mugan expedition during excavations in Misharchay settlement. In Misharchay settlement found figurines are represented by separate fragments, but in some of them the fragments give opportunity to ascertain the kind of animal. To scientist' mind four fragments belong to four bull figurines.

The plastic portrayts of small domestic cattle are represented by figurines of sheep and goat (four goat figurines and two sheep figurines). Unfortunately, none of them is preserved well, so, they can be differed only by several attributes. E.g. in one of goat figurines the head with small protuberance, looking like beard is preserved. One horn is preserved, the figurine is made from light-yellow clay, it isn't burnt. In second goat figurine the head is preserved. By direction of cut horns it's possible to establish, that they were curved backward. At the bottom small buttons are fixed, it seems to be ears. The figurine is made from light-yellow clay, it isn't burnt, on the neck the hollow (alike in bull figurine) is made. As for third figurine, only one fragment of it's head was found. On the forehead the hollows are made, the chaps is broken. At the bottom of horns hollow is made, may be these are ears. The figurine is made from grey clay, distilled well, it isn't burnt. The last figurine of goat with long neb is preserved well. In point, where neck is joined with body the beard is marked by means of small protrusion. By marks of cut off horns it's clear that they were curved backward. The figurines of sheep are fragmented. One figurine is represented by very small fore-part. Another figurine is made with long chaps, the eyes are expressed by dotty hollows, the ears – by plastic protrusions. In second figurine the horns and three legs are cut off, the silhouette is roundish. The eyes are marked by scratched out patches, the nose is marked by hole. Both figurines are produced from well distilled light-yellow clay, aren't burnt. The figurines of small cattle, (including five sheep figurines) were found in other memorials of Bronze era in Azerbaijan territory. Two figurines from Gunesh-Tepe are of particular interest. In one figurine the hind legs are cut off. The preserved part of one horn is curved. The fat tail is denoted by protrusion of lump form, it's part is cut off. The colour is grey, the burn is good. In second figurine the head and three legs are cut off. Alike the first figurine, there is also protrusion of lump form, denoting the fat tail.

In settlement Uzun-Tepe another figurine of sheep was found. It's legs and one horn is cut off. The head is stylized. One curved horn is preserved. The figurine is small, it's length is 2 cm, height – 1 cm. Two sheep figurines were found in settlement Akstafachay and Misharchay. In first figurine the head and body are preserved partially. The ears are shown by small plastic pro-

trusions. Two horse figurines found in Kul-Tepe, are of particular interest. In one figurine the end of forelegs are cut off. The neb is long and plain, the ear are made vertically. The back is some concave, hind legs are stretched, under the tail hollow is seen. The animal is portrayed in motion, it's made from light-yellow clay, isn't burnt. In second figurine the head and hind legs are cut off. May be, on the back the saddle was added, but only it's mark is preserved . The fore part is formed in relief. The space between legs is plain and wide. On the upside of fore leg on 1 cm. distance two hollows are pierced.

In Kultepe, Baba-Dervish and Gunesh-Tepe the figurines of dogs were found also. Two figurines of dogs with cut off head were found in Kul-tepe. The dog figurine was found in Baba-Dervish, it's head and forelegs are cut off. The tail is marked by directed protrusion. This figurine is made from grey clay, the upside is covered by black dye. It must be pointed out, that it's the only figurine in Azerbaijan, dyed in black colour. The other figurine of dog, found in Gunesh-Tepe is injured badly. The part of head and three legs are cut off. The head is raised up, it's of grey colour, burnt. The figurine of bird, found in settlement Misharchay during excavations, carried out by Talish-Mugan archeological expedition is also of great interest. The figurine was found at the depth of 5,4 meters, by it's appearance, i.e. by raised wings and open nib this bird put in mind the cock. The figurine is tubular. The eyes are marked by small points. The height of figurine is 7, 5 cm.

The area of Eneolithic and early Bronze era figurines spreading is very large. (Western Asia, Middle Asia, South-Eastern Europe, Balkans). As for Transcaucasus, Armenia and Georgia in this territory the bull figurines predominated. E.g. in Armenia in settlements Arich, Mehrablur, Shengavit, Jarsvit and in some other memorials of early Bronze era many clay figurines of domestic animals were found. The bull figurines, found in Kul-Tepe near Echmiadzin are of great interest. They are similar to figurines from Kultepe in Nakhchivan. In main part figurines found in Shengavit on the neck the hollow is made. To S.A.Yesayan's mind, such hollows on the neck and other parts of animal body are observed not only in bull, but in figurines of other animals also. But the author doesn't point out, what animals are they. The study of materials proves that hollows were made only on bull figurines neck. (34.49). The similar figurines, found in small town Marlik (Southern Azerbaijan) let say definitely, that the hollows on bull necks were connected with the fact, that were made as harnessed in plough.

The figurines, similar to bull figurines found in Azerbaijan settlements of early Bronze era were also found in Trialeti, Amiranis-Gora(mountain) and other memorials in Georgia. The figurines from Georgia settlements are pictures of big cattle. All of them are burnt weakly, and they are similar to figurines, found in Kultepe. Small size and rude production are the main features of zoomorphic figurines of Transcaucasus. The horns of bulls are made in half-moon form as astral symbol. By comparison of statuettes characterized above certain similarity with the figures of the Eneolithic epoch made in Central Asia (e.g. figurines found in Mollalitepe, Geoksyur, Yalangachetepe) is observed. That similarity is seen primarily in small sizes and realistic production. The bull figurines were also found in

layer of Geoy-Tepe settlement near Urmiya lake (Iran). On the necks of the bull figurines as well as on the figures from Kultepe holes are made. It will be noted, that the bull figures with holes in the neck were also found in the Alishar-Huyuk settlement in Turkey. As it's seen, the territory of bull figurines spreading was very large, it comprehended many ancient agricultural settlements of Transcaucasus, Middle Asia, Asia Minor, Balkans, Ukraine and Southern-western Europe. Besides, the pictures, found in quite different places also demonstrate definite similarity.

The figurines of small cattle take second position by number. Among Azerbaijani memorials of early Bronze era the figurines of small cattle are represented mainly by figurines of sheep and goats. By their appearance and some peculiarities they have similarities with figurines, found in early agricultural settlements beyond Azerbaijan. S.N.Bibikov connects the hollows in bulls neck with ritual aims and ceremonies of sacrificial offering. (25.102) Tellingly, all described figurines found in different regions have definite similar features. These similarities are observed in structure of body and head. In spite of rudeness of making, the figurines of sheep and goats are interpreted in realistic way. Ancient sculptor tried to show all peculiarities of each animal, such as curved horn of sheep, the beard of goat, hornless sheep and so on. Besides, very often the figurines are made as if they are in motion. So, we can do some preliminary conclusions about Azerbaijani plastic art of the Eneolithic and Bronze era. In that epoch in Azerbaijan the statuettes of human and animals appeared for a first time. The human figurines in main part pictured woman, who played serious role in economic life. By their form and



Fragment of a clay figure. XIII century. Shamkir

iconographic style they are similar to statuettes of Middle and Western Asia. So, in these peculiarities mutual influence of culture of tribes, settled different geographical regions is displayed. Terra-cotta statuettes of Bronze era in main part don't differ from previous ones. But in that period the statuettes of men engendered, and this fact demonstrated the predominated role of man in society. The animal figurines of Eneolithic period in main part pictures domestic animals, e.g. bull, goat, horse, dog and swine, all of them are made rudely but realistically. Their producing demonstrates the important role, which those animals played in everyday life of ancient Azerbaijan in-



Tombstone. XIV century. Baglipaya village. Kelbajar, Karabakh region

habitant. They also give imagination about domestication of those animals. At last we can conclude that terra-cotta statuettes of animals were connected with definite cults of deities, who patronized agriculture and cattle-breeding, as it was spoken in first chapter of this investigation. There are both human statuettes and figurines of animals among clay figurines, found in Azerbaijan in Early Iron Age. In spite of little number of these findings, they let speak the definite opinion about art of small plastic, widely spread in Iron Age also. In main part that art was represented by human statuettes, animal figurines and sample of ceramics with sculptural portraits of human and animals on their upside. So far, among memorials of early Iron Age, found in Azerbaijan only one statuette of human is known. It was found in burial of stone box type in Gedabek region. It's height is 1 meter, this fact always attracted scientists. It must be pointed out, that if the height of statuette is really about 1 meter, it must be considered to be unique finding for Azerbaijani plastic art of that period. Such big statues were made in later period and not from clay but from stone. Among clay statuettes the statuette of such big size wasn't found. Except those statuettes, two figurines, dated approximately from VI-V centuries were found. One of them was found in Ganja and is kept in State Historical museum. In that statuette the part above the shoulders is preserved. On the head the pointed head-dress is put on, it's tip is broken. On the forehead under the head dress a strand of hair is seen. Thick moustaches and pointed beard are seen clearly, the almond eyes are large. The statuettes are made from refined clay and are burnt. According the size of preserved part we can define approximately, that statuette was big enough, 33-40 cm high, (the height of preserved part is 11 cm). Maximal width of face is 5 cm. The first description of this head was given by Y.I.Krupnov, to scientist's mind it was a statuette of man, who put in mind Scythian by his head-dress and beard. (39.370-371). Y.I.Krupnov compared some face features of describes statuette with portrait of Scythian on dish found in barrow Kul-Oba and pointed out their similarity. During earthworks, carried out in settlement Amirajan (Absheron peninsula) the small head of man statuette was found. That statuette was described by S.B. Ashurbeyli. To author's mind, it looks like Scythian. The statuette is modeled as bust, it's portrait of aged man,

the face features- long beard, curved moustaches, big nose and thick lips- are represented realistically. The eyebrows are marked by cut-in line, the eyes are of almond form. The head is covered by bonnet (bashlik –Azerb), the hands are pictured near shoulders, they are tied to the waist by rope and are marked by two protuberant lines. The height of preserved part is 4, 5 cv, the width -2, 5 cm. (22.394). S.B. Ashurbeyli thinks, that statuette is refered to B.C. era. It's interesting, that in man statuette, considered by Y.I. Krupnov to be Scythian one and statuette found in Amirajan the similarity is seen clearly, it's seen first of all in realistic interpretation of face features. The only difference in these statuettes is displayed in their head dresses. To our mind, the similarity in some face features or the presence of Scythian culture marks in Azerbaijan territory doesn't afford the ground to consider these statuettes to be pictures of Scythians. First of all anthropomorphic pictures of such type are not characteristic, typical for Scythians. The study of evidence and historical facts connected with Scythian deities and religious pictorial traditions, represented in memorials of Scythian art and cult demonstrates phenomenon, characteristic for Scythian religion of tribe unions period. It's process of consolidation of tribal cults and forming of pantheon, in which the deities of leading, "regal" tribe dominated. Secondly, the statuettes of such kind



Gravestone. (Albanian Khachdash). XII century A.D. Jugha village, Nakhichevan

occurred neither on the territory of Azerbaijan nor in territory the whole of Transcaucasus.

In the Iron epoch in Azerbaijan, animal figurines occurred most often, but no one of them was preserved completely. These are images of domestic animals, mainly bull, horse, sheep among them. In Gedabek region in the burial of stone box type the head of bull was found. The tips of the horns are cut off, the nostrils are marked by dints. The mouth is marked by a strip with a small punctum in the middle. In lower part a plane underneath is placed. On the wide forehead a triangle is pictured, between the horns a hole with a diameter of 4.7 cm is made.

The small head of a bull, found during excavations in Mingeachevir in 1947 is of particular interest . It is well burnt and covered with a thin golden leaf. It's horns are cut off, on the forehead contiguous triangles are pictured. The eyes are marked by roundels, unequal to figurine size. Above the nose intersectional straight lines are drawn. The height of head is - 3 cm, it's width –2 cm. According to making technique this figurine is unique among ones, found in Azerbaijan territory. Figurines of animals and birds, made from different materials, including bronze, silver and gold, were found often enough, but the clay figure, covered by leaf gold after burning is found only once.

Among the clay figures of animals figurines of sheep have a special place . In differ from Eeneolithic and Bronze periods in the Iron Age, whole sheep figurines were not found. As it's seen, in the art of Middle East countries a new trend began to form. It's novelty laid in picturing of the part instead of the whole figurine. Ancient Azerbaijan always had close cultural and economic contacts with different countries, so, it could not stay sidelines from this trend. After the Iron epoch the next period of Azerbaijan history is called Albanian one. In that period in the life of the Azerbaijan inhabitant very important transformations took place. Those transformations were reflected both in written sources and in numerous sculptural memorials.

The memorials of Iron era let define two chronological periods of Albanian culture. The first period comprehends VI-V centuries B.C. and I century B.C.- III century CE. That time, in the art new innovations, based on ancient traditions engendered. Local art constantly improved, and the plastic art was developing. N.I.Rzayev systemized the works of plastic art found in territory of Caucasian Albania and divided them into two groups-sculptures and tombstones. (57.172) In comparison with previous periods the plastic art was spreading in larger area that time. In Albanian period, the inhabitant of Ismailli, Shamakhi, Mingachevir, Gabala, Goychay and other regions of Azerbaijan made from clay and other materials human statuettes and animal figurines for performing cult rituals. Samples of that period plastic art are reflected in the investigations of N.I.Rzayev, T.I.Golubkina and other authors. The question of human statuettes and animal figurines was touched upon by many other scientists. At the same time, classification of these findings, the purpose of their making, as well as a number of other problems are not studied completely. As for production technique, the difference of form and the characteristics of the adornments style, the works of plastic art are quite different. Therefore, we'll talk more specifically on each of them.

A great number of clay figurines were found during excavations in Mingachevir. Their comprehensive study let estimate about social-economic and cultural transformations, took place in society life in different historical periods. Figurines from Mingachevir differ by form, style and conditions of finding. Human statuettes mainly come from jug burials, pottery kilns and settlements. E.g. one statuette of woman was found in jug burial, it's head, arms and legs are cut off. Slim waist, protuberant breasts and powerful thighs are marked clearly. From one side the waist is encircled by a belt. The neck is decorated with 10 lines of plastic necklaces, they are arranged in spiral form. Two strands of adornments are falling from shoulders on the chest, they are ornamented by cuts. From the "channel" between the breasts the adornment in form "L" letter falls on the belly, probably it shows the pendant ornament. In lower part of the belly, in the groin area, the round is formed by pasted on spots. The symbolic image of the genital organ creates analogy with the Sun. Such frank analogy of feminine reproductive organ with the Sun is based on ideological imaginations. In these imaginations both beginnings are connected with the birth of life, its fertility. By remains of hands we can suppose that they were outspread.

On another statuette of woman found in jug burial, the head, legs and arms are also cut off. On the preserved part of the body the marks of dotted lines running along the thighs and belly are seen clearly. So, we see the performing of fertility ritual on Goddess-Mother figurine. Small rounds indicate the belly-button and the genital organ. The waist of statuette is thin, the thighs are very wide.

The statuette of a woman from another jug burial differs from all others, found in Mingachevir by making method . This figurine is molded in form of a female bust, instead of legs flat base is made. Head and hands of statuette are cut off. The long neck is decorated by three lines of plastic strips, probably they represent necklaces. The breasts are marked by small protrusions. The remained fragments of the hands mean that they were stretched forward. On the chest level small dots are patched on each shoulder.

In the statuette of a man found in jug burial, legs and arms are cut off. The remains of the legs and arms let define, that the man was pictured standing with arms raised up (in prayer pose). The head is stylized, it's pictured by means of bandage wrapped around the neck. On the shoulders plastic adornment is placed. Some signs of appearance let affirm that this is a picture of man.

The next statuette is statuette of woman, it's legs and hands are cut off. The head is marked by hooked protrusion. The long neck is decorated on one side by two lines of necklaces. Small and in-depth dots mark the breasts, belly-button and genital organ. The waist is belted by "channel", it emphasizes its slimness. In comparison with other figurines found in Mingachevir, this figurine differs by its rude workmanship.

In other similar statuette also only the body is preserved. The hands and part of the body below the waist are cut off. The neck is long in comparison with the body, it is decorated by two lines of adornments, ornamented by dots. One of two big breasts is preserved.

Two other statuettes are made in the form of bust. The first one has a round, very long neck. In differ from previous ones, it's hands are marked

on the sides of the body by scratched lines. The neck is decorated by 13 plastic lines of spiral form, picturing a necklace. The head is marked by a small protrusion at the end of the neck. The face is flat, the eyes are marked by two dotted hollows.

One of woman's statuettes found in jug burials is made schematically. The head and arms are marked by small protrusions, it's breasts are small. At the tip of the neck clay bandage is fixed. The waist is thin, it's covered by a bandage. The legs are cut off to the ground.

In the other statuette the head, hands and right leg are cut off. Thin waist line is put around by wide belt. The breasts and upper legs are set at shoulder length. The neck in comparison with body is very long, it's decorated by strings of plastic adornments. On preserved part of neck the marks of small points are seen, may be these are beads. In the result of burning the statuette got grey colour, later it was covered by grey engobe. The waist is thin, the part from the waist down is formed in relief.

The next statuette in comparison with the previous one is preserved well enough. The head and left hand is cut off, despite this fact, the definition of the initial form is possible. The breasts and thighs are formed in relief. The legs are open at shoulder length, the arms are stretched on the side, perpendicular to body, without adornments.

On the head of next statuette the four lines of plaits of hair are marked, in the back of them pass-through hole is seen. On the head the band-



Fragment of the tombstone. XVI century. Farajan village, Lachin region.

age is made, on the neck six lines of plastic adornment are placed.

The next statuette is made in form of bust with plain foundation, curved inward. Instead of arms on sides the protrusions in spiral form are pitched on. In the back part to the middle of body the strands of hair fall, they are decorated by small points. The statuette got grey colour in result of burning and was covered by white clay solution.

There is also the statuette of man, it's left side is cut off completely. The neck and right hand is surrounded by clayey plastic sticks, crossing on the neck, the arms are placed paralleled. On the waist the wide belt is placed, it's some parts are cut off both in front and in back.

In other statuette of man only head is saved, it's top is cut off. Around the head the hairs, falling behind and pictured by vertical cut lines are shown. The ears are marked by hollows, eyebrows and bridge of nose are some protuberant, the forehead is receding. The eyes are marked by hollows, placed symmetrically, both the face and nose are elongate, the mouth is marked by round hollow. The elongate jaw is rounded up, there is a dimple. On the neck there are marks of plastic strips. There are numerous woman's statuettes among the ones, found in Shamakhi They are different by size and form, by making technique and appearance.

Terra-cotta woman's statuettes were found in Gabala region also. E.g. the woman's statuette from village Shamli is of great interest. It's head, arms and legs are cut off, but the initial picture of statuette can be defined by its remains. The breasts are protuberant, the waist is thin, thighs are wide. On the neck the adornment alike necklace is marked. The height of preserved part is 11 cm, the width of thighs- 8, 5 cm, the waist-6, 5 cm, neck diameter-4 cm, the distance between breasts-2, 5 cm. Alike the statuettes, mentioned above it's also dated from I century B.C.-I century of CE.

The second statuette is also found in Gabala in 1974. The preservation of that statuette is bad, the arms and legs are cut off till the basement. The waist is thin, the breasts are marked by protrusions. The height of preserved part is 5, 5 cm, the width of shoulders- 4 cm. In other statuette, found in Gabala in 1978 only body is preserved, one leg is cut off till the basement, the other one-by half. The waist is rounded by clay belt. The belt is cut off in the back and is decorated by small rings and protuberant points, imitating metal belt. In front part female genital organ is marked.

Over the last years during excavations of antic Gabala two other terra-cotta statuettes were found. The first one is represented by head of female statuette. Interesting detail is to be pointed- here zoomorphic marks are seen clearly. The second statuette is picture of nude woman. The head, legs and arms are cut off. The breasts are shown very sharply, on the neck the necklace of eleven strings is pictured. The thighs are wide, the waist is thin. Both statuettes are dated from end of I century B.C.- I century of CE. Among the samples of material culture two statuettes, found occasionally in territory of Geoychay region are of great interest. Both of them are kept in Archeological History Fund of Azerbaijani National Academy of Sciences. One of them is statuette of woman. The head, arms and the body part below the waist are cut off. The big breasts and plastic adornments on the thin waist are of pro-

tuberant form. Ribbon-like plastic adornments begin in the neck and fall to the shoulders. The neck is decorated by necklace, between breasts the pendant decoration is seen. The statuette is produced from high quality clay without any additional elements. The second woman's statuette is saved badly it's right side is cut off completely, the head, arms and legs are cut off. The breasts are big, protuberant. In front part the upside is smooth, the back is in rude form. A great number of woman's clay statuettes was found in Ismayilli region of Azerbaijan near the village Molla-Isakli. All statuettes found here are nude. The ideological content of these figurines is connected with ancient cult of fertility and Mother–Goddes who was symbol of fertility itself. Almost all statuettes are found in ruins of settlements, most often they occurred near the fireplace. This fact proves the magic meaning of these statuettes. They were family hearth keeper and domestic goddess of fertility. It's worth noting, that the fireplace was always sacral point in home of Azerbaijanis ancestors. Numerous statuettes of such kind were found buried near doorstep, it can be explained by wish to save the fertility and prosperity (ruzi-Azerb.) within home. All these statuettes are of small size, the are made from burnt clay. Very often on these statuettes the marks of magic ritual for increasing fertility and richness are seen. The pin holes of point form and lumps of clay in breasts, belly and thighs prove this supposition. To N.Rzayev's mind these lumps of clay could have apothrophic (protecting and dedicative) meaning. The analyses of formal properties of statuettes found in Molla-Isakli let suppose, that in this territory two cults, connected with woman existed. The first one was connected with Mother, who conferred and kept the fertility and richness. The second cult was connected with cult of Maiden, who was the symbol of wakening fertility i.e. fertility potentiality. It's the reason of making of two kinds sculptures- the statuettes picturing woman and statuettes of maiden. The images of adults are represented by woman's statuettes with massive thighs and big breasts. As for maiden statuettes, they are pictured gracefully with thin waist. It's necessary to say that in absolute majority of woman's statuettes, found in Molla-Isakli the head, legs and arms aren't preserved. This phenomenon was a subject of longstanding scientific (scholarly) discussion, in which one opinion predominates- these parts of figurines were cut off during magic ceremony performing, and that ceremony was aimed to increase and keep the fertility.

There is also another explanation- the arms and legs were broken at the end of ceremony, in order to prevent the leaving of fertility (S. Nazirova). To our mind, this phenomenon can be explained simply- in figurines most weak parts are broken because of their weak burning in home fireplace and the pressure of subsiding ground, in which they were found. As a matter of fact, in Azerbaijan, namely in Shaki full figurines were found also. Besides, in Molla-Isakli in one of dwellings separate head of figurine was found. To our mind, such "conscious" self-harm to cult figurines would be herecy towards the cult, created them. The plastic peculiarities of figurines prove that all of them were produced in stylized manner. In stylized manner both realism of plastic and proportions was conditional enough. Their formal-plastic markers prove that in that time some canons of such statuettes making existed, these canons were characteristic

for each region. E.g. the figurines found in Gabala, Molla-Isakli, Fizuli region, Shaki-Zagatala zone etc. confirm this idea.

In village Bedir-Gala of Gusar region one woman's statuette was found. It's made in form of bust, with plastic decorations. Numerous samples of small anthropomorphic plastic art (picturing both man and woman) were found in Southern Azerbaijan, in place Marlik. (77.128-133). They are made from clay and are burnt weakly. They were found in barrows of XI-X centuries B.C. and were connected with ceremony of burials and sacrifice. Marlik statuettes are also mannish and woman's ones. The only difference is that on the waist of man statuette the gun, e.g. stiletto is pictured. The sexual character of Marlik figurines is stressed by hypertrophied picture of genital organ. There are not any portrait characteristic, here abstract symbols of man and woman principle, which provided the continuation of life in post-existence is seen clearly. In Southern Azerbaijan clay statuettes of nude women, connected (alike in Azerbaijan) with cult of fertility and Goddes-Mother were found. The figurines, found in place Amlash near Ravanduz is original sample of such plastic art. The typological features of this figurine are identical to its analogues found in Northern Azerbaijan. As for differences, they are displayed in plastic forming of statuette in its monumental features. In spite of it, here the craftsmen paid main attention to face, head-dress and accessories of statuettes. The artistic canon according which this statuette was produced, is connected with Sumerian symbols of fertility Goddes and reflects local anthropological type of woman. The analogy between Southern Azerbaijan and Northern Azerbaijan sculptures



Gravestone. XVI century A.D. Nakhchivan

is seen on sample of man statuettes from Marlik and statuette, found in village Ibrahim-Hadjili (Tovuz region). The first statuette is dated also by epoch of late Iron Age, it's the statuette of man with stretched hands and hyperthrophic phallus. (it's index of man cult). Significant part of Azerbaijan plastic art memorials of Albanian period is formed by figurines of animals, lived in this territory- in Mingachevir, Shamakhi, Ismayilli, Gabala and other places. The main part of these figurines were received from Mingachevir cultural layer, related to studied period. One figurine of animal was found in 1952 in settlement №3. It's made very rudely, the head, tail and one leg of figurine is cut off. By the appearance this figurine puts in mind the dog. The figurine of goat was found in 1950. One front and both hind legs are cut off. The horns are marked by small protrusions, the tail is slightly turned up. The figurine of sheep was found in 1956 at the depth of 1,55 m. The tail, hind feet and horns are cut off. Another figurine of sheep was found in 1952 in settlement



Gravestone (Albanian Khachdash). XVII century. Vank village, Kelbajar. Karabakh region.

№3 at the depth of 2,2 m. It's head and hind part is cut off, only one front leg is saved. The body is long and proportionless. By it's appearance this figurine puts in mind the wild boar. The figurine is made from clay of grayish colour.

The head part of deer statuette was found in 1953 at the depth of 4 m. The half of branching horse is cut off. The eyes are marked by big plastic buttons, the apple of eye is marked by dotty hollow. The mouth is open, the nose is shown by small protrusions, the neck is comparatively stout. The other animal figurine was found in 1952 in settlement №2 at the depth of 2m. The head, one front and both hind legs are cut off. The direction of saved part let suppose that tail was turned up. The saved front leg is directed aside. Probably, it was the figurine of dog, sitting on hind pads.

Another figurine of animal was found in 1947. The body of that figurine is of quadrant form, the legs are cut off to the root. The ears are marked by round tablets, nose moves to the fore greatly, this fact let suppose, that it's figurine of swine. In hind part small hollow is seen. The figurine of dog, found in 1949 is saved comparatively well. It's ears are placed vertically, the end of one ear is cut off. The tail and pads are long, the jaw is open.

Another figurine of animal was found in 1952 in settlement Sudagilan. By it's appearance it differs from all other animal figurines, found in Mingachevir. The tail and hind legs are cut off, the head is marked by protrusion turned up alike tail. The goat figurine is the only figurine among ones, found in Mingachevir, saved almost completely, only the end of one horn is cut off. The legs are spraddled. The tail is marked by small protuberance, it's turned up. Under the tail two small hollows are placed above each other. The eyes are marked by small hollows, the figurine is produced from clay of yellow color. The figurine of goat in differ from other ones is produced very

rudely. Three legs, horns and end of tail, raised up are cut off. The nose is marked by hollow, the ears are hanging. In spite of rude producing, the figurine is quite original. The animal is pictured as if in motion.

The figurine of animal found in 1950 is produced schematically. This figurine differs from others enough, it's tail and legs are cut off. Though the head is modeled in bird form, the body looks like animal one. On the neck clay buttons are fixed, their purpose is unclear. The eyes are marked by big glob.

Very interesting figurine of sheep, was found in 1950. The front leg and horns are cut off. The head formed in original way is of great interest, one ear is saved. In differ from preceding figurines, it's tail is turned down. The figurine of animal found in 1948 by it's appearance reminds the turtle. The head and front leg is cut off, it's produced from light-yellow clay. Another figurine by it's appearance looks like lizard, it's hind part- tail is cut off.

The animal figurine was found in 1952 in settlement №2 at the depth of 1m. By it's appearance this figurine is quite original- in front part two legs, in hind part – only one leg is made. Under the tail one hollow of triangle form is placed. On the neb sharp nose is marked. By it's appearance it looks like wild boar.

Among terra-cotta figurines, found in Mingachevir the figurines of birds occurred also. One of such figurines is produced in form of vase. The middle part is round, it's decorated by plastic buttons. More likely the craftsman wanted to picture the cock. The tail is shown by means of vertical protrusion. The head part is modeled originally, there was nib and ridge, it's cut off.

The numerous animal figurines were found in Shamakhi also. By their appearance they differ from figurines, found in Mingachevir, it's seen by separate elements. In main part, these are figurines of domestic animals. One figurine of animal was found in 1968 at depth of 1, 3 m. One side of vertical tail and the legs are cut off to the roots. The hanging ears are also interesting, one of them is cut off to the roots.

Another figurine of animal was found in 1958 in Khynysly. The right front and hind leg, horns are cut off. The tail is shown by protrusion, the hind part compared with front one is made more in relief, by it's look it put in mind the sheep.

One another figurine of animal was found in 1971. It's legs, tail and nose is cut off, by ears form it can be defined as picture of dog. In differ from preceeding two figurines, it's upside is plane, it's produced form white clay and burnt. Another animal figurine is also interesting, it's head, legs and end of tail is cut off. On the back saddle or horsecloth is formed. Probably, it's figurine of horse. The hind part is cut off, the head and front legs are preserved, by appearance it looks like sheep. The ears are cut off, the eyes are marked by small pointed hollows.

The figurine of deer was found in Khynysly, in grave burial №4. On the back vase with ribby walls is pitched. The eyes are marked by dotty hollows. On the body from one side small hollow of triangle form, from other side two small hollows of same triangle form are placed.

Several animal figurines were found in territory of Ismayilli region. By producing technique they are similar to figurines, found in Mingachveir and Shamakhi. In main part these are figurines of animals, they are represented by separate pieces.

One figurine was found in Molla-Isakli village. The head and feet are cut off, the tail is shown by small protuberance. By it's appearance it can be defined as goat picture. The piece of other animal figurine was found in village Molla-Isakli. The front part and ends of hind legs are cut off, the tail is shown by small protuberance. The bad preservation doesn't let identify the figurine with definite animal.

The sheep figurine was found in 1969 in village Molla-Isakli. The upper part of head in all probability was cut off together with horns. The nose is shown by protuberance of angle form.

The figurine of horse was found in 1969 in Molla-Isakli. The ends of tail, ears and nose are cut off. The saddle given by plastic piece is decorated by vertical protuberances. The plastron is also decorated by plastic piece. From chaps under the jaw the plastic strip is stretched, it's picture of bit.

The figurine of horse, found in Ismayilli region near the village Shikhdarakellesi is similar to preceding horse figurine, but its made without plastron. On the back the saddle fixed by straps is pictured. On the neck the mane is marked.

Among the memorials of Albanian period the statuettes of human are more numerous than findings of earlier period. In some statuettes the peculiarities, typical for statuettes of Eneolithic and Bronze era are preserved and improved. It is displayed in producing technique, in small size and iconography first of all. All statuettes are modeled by hands in plastic method and often are burnt. The main statuettes are pictured standing with hands, outstretched aside. As it's seen from investigated material, the statuettes of Albanian period demonstrate some similarity with statuettes of Enenolithic and Bronze era. It's seen in external features of both groups of statuettes. At the same time the statuettes of Albanian period differ by their superior individualization. Among the statuettes of Albanian period both man and woman statuettes occurred, the statuettes of woman are above. We investigated 46 woman's statuettes. In each of them different parts of body are cut off. From other side, number of features e.g. the presence of breasts, the form of thighs, thin waist, the presence of plastic decorations, etc.-let define them as woman's ones. In woman's statuettes of that period the non-conformity of upper and lower part of body is seen clearly. 8 statuettes picture the feminine body in whole. All details of body are worked out in realistic way. The head, hands and legs often are cut off. In spite of it, it's possible to imagine the statuette completely.

11 statuettes are produced schematically. Among them there are statuettes, the body parts of which are shown as cone or hooked end of neck. Instead of hands to the shoulders the globs were added, sometimes they are pictured by lines, cratched out on each side. On 23 statuettes the decorations on neck and waist are seen clearly, between breasts their marks are saved. These adornments were added after modeling of statuette by plastic method. The adornments are represented by necklaces consisting of beads, plastic adornments of medallion form, decorations and belts. By some features the statuettes of Albanian period differ from preceding ones. E.g. on the neck of statuette of Eneolithic and Bronze period one strand of beads is shown, in Albanian statuettes their number increased and became 8-10. The details of decoration are

pictured more carefully. From this position the belts, pictured with particular realism attract special attention. Here very interesting and important feature must be pointed out: in spite of rude producing of some statuettes, their decorations are pictured delicately and more brassily. The decorations of ancient statuettes were made only by means of plastic method. As for statuettes of Albanian period, in them décor is expressed by dotty and carving lines. Some statuettes are made without any decorations, they are formed very rudely and simply. As a rule, they differ by breakdown of correspondence between upper and lower part of body. At the same time, all of them are characterized by wide thighs and protuberant breasts.

In woman's statuettes of one group the genital organ is marked either by points or by carved lines. These statuettes differ by their appearance, all of them are made with thin waist and protuberant thighs. The woman's statuettes of that period are modeled in form of standing figurine, sometimes in form of bust. In most statuettes the legs are standing at shoulder length, the hands are stretched aside. The head is often stylized, it's pictured by protuberance of hook form . There are samples, in which instead of the head the long neck is made. The statuettes, found in memorials of Albanian period and produced in bust form are in smaller number. Instead of legs in them plain platform is formed. These statuettes cardinally differ from others, pictured standing. Really, most times in these statuettes the head is stylized or is shown by hooklike protuberance. But their main distinctive feature lies in absence of hands (sometimes the hands are pictured on the chest, or falling down, conjoint with body.

Among statuettes of Albanian period, found in Azerbaijan there are also statuettes of man, but compared with woman's ones they are few in numbers. We analyzed 10 exemplars of such statuettes. By their appearance and iconographic features they differ from woman's ones. Among man statuettes, represented by pieces, two figurines of head were found, These samples give opportunity to imagine characteristic features of ancient Albanians face features. Man statuettes are formed standing. Alike statuettes of Bronze age their waist is belted. Two statuettes are of particular interest. In one of them the right leg is decorated by plastic strip of spiral form (it's band). On shoulders of second statuette the cobs are pitched. These statuettes are of utmost interest for definition of differences between Albanian period statuettes and preceding ones. There is also another peculiarity of man statuettes- their legs are pictured widely, the body from the waist down is formed proportionally. The statuettes of Albanian period (both man and woman's ones) are always of small size. Probably, it's connected with the purpose of these works of plastic art, as they were used in rituals. In that period the statuettes were formed by hands, then were burnt. (The unburnt exemplars occurred also). The burnt statuettes differ from statuettes of preceding period, this difference is connected with the advent of pottery kilns. It seems, in these kilns except the dishes the figurines of human and animals were burnt also. It's proved by finding of such statuettes in pottery kilns in Mingachevir. The colour of statuettes changed because of burn, depending on burn temperature and got red, light-grey, black colour and other tones. It must be pointed out that the quality of statuettes

in certain extent depended on clay composition. The main part of statuettes of Albanian period are produced from purified clay with some addition of fine sand for more firmness. Summarizing the artistic and technical analysis of small clay plastic art in pre-Islamic Azerbaijan, it should be recognized that being a part of religious rites, however this plastic art also contained aesthetic principles and artistic canons of its time. Anthropomorphic and zoomorphic clay sculptural art, along with bronze and stone one, occupies an important place at the origins of Azerbaijani sculptural art.

Decorative and symbolic sculpture on cult sunjects, adornments and household articles

Basing on researches, carried out earlier, we can affirm that decorative and symbolic sculpture made on ceramics, metal, jewelry, etc. significantly complement our ideas about the development and formation of sculptural traditions. Sculpture as a type of Azerbaijan plastic art of the pre-Islamic era was widely spread not only in the specific limits of the art itself, but often acted as an applied or symbolic element on various household or cult items.

That plastic art could have an applied or symbolic function, but regardless it reflected the plastic thinking and traditions accumulated by the pre-islamic sculpture itself. The totemistic and animistic ideas of that epoch were the nutrient medium that predetermined the synthesis of zoomorphic and anthropomorphic sculptural images with everyday objects. According to researcher Y.Maksimova. - "Animistic representations with particular force influenced on the development of figured ceramics". (47.3) We must immediately make a reservation that the presence of sculptural decoration on ceramics and metal and giving sculptural forms to the objects themselves is more often observed on cult ceramics and objects found in the grave goods. The overwhelming majority of these objects, of course, reflects the religious - ideological views of their creators. The number of items on which added sculptural elements act as decorative ones is comparatively fewer. In this case, as a rule, sculptural images are stylized, turning into an ornamental décor. That décor is reflected in abstract-symbolic and forms not only aesthetic tastes but also ideological values and finally, plastic traditions and canons of a given era or region. Ceramic vessels are the most numerous group of objects in which the sculpture is their integral part. The sculpture on the ceramic vessels is presented both in the forms of the vessel itself and in the form of plastic globs, which are presented on the spout of the vessels, their neck or the handles.

The earliest samples of ceramics with elements of sculpture date back to the Bronze Age. The presence of a zoomorphic sculpture on ceramics and metal of this time is associated with the spread of totemistic beliefs in the area. An idea of the applied sculpture of this period can be made from samples of ritual dishes found in the graves. A bowl cut from tuff and incrustated with silver nails-rivets found in Mingeachevir is one of such samples. Two carved sheep heads with connected horns protruding from the side of the bowl are semantic and artistic dominant of the whole composition. The paired heads of sheep are stylized without detalization of the



The Gandzasar monastery. Built by decree of the Albanian king Hasan Jalal Dovle (1216-1238). Kelbajar region Karabakh region (occupied by Armenia since 1993).

forms. The united horns of sheep, their absolute symmetry indicates the dualistic nature of the worldview both of the authors and users of this bowl. Such paired or symmetrical arrangement of sheep heads is also seen in the ornamental decorations of dishes of that period. Synthesis of zoomorphic and anthropomorphic plastic art on Azerbaijan ceramics is observed at the end of the Bronze Age and the beginning of the Iron Age. One sample of such cult vessels was found in South Azerbaijan (in Hasanlu), by an expedition of AAI – American Archaeological Institute, headed by Dyson. (79.16-27). On the tripod (three-legged vessel) a sculptural image of a man who raised his hands in a prayer position (adorent) is patched on. A man is pictured without specific portrait features. On the neck of the tripod three sculptured heads of mountain tur are placed. They protrude strongly by their faces from the body of the vessel. The synthesis of the sculptural form with the shape of the vessel is perfected here. The direction of the an-



The sculptural decoration of the Gandzasar monastery. Built by decree of the Albanian king Hasan Jalal Dovle (1216-1238). Kelbajar, Karabakh region (occupied by Armenia since 1993).

imals heads coincides with the direction of protruding legs of the vessel. The horns of animals, connecting with the rim of the neck, form one whole plastic form that enrich the general plastic of the vessel. The sculptures on metal religious and everyday objects of the Bronze Age are also very important. Small figures of totemic animals on such objects except the cult functions, also performed decorative ones. The sculptural plastic form on the metal is distinguished by a high degree of decorativeness and conditionality. The most important aim was not to emphasize the nature of the animal, but to present it as a symbol or a talisman. In such attitude, the sculptural image was generalized as a symbol and supposed only the recognition of animal itself. It is the reason that very often the whole image was replaced by only part of it. The symbolic presence of the totem was important, and a part of this animal could also fulfilled its main function. The image of a goat (symbol of fertility) on the top of the handle of a bronze mirror is typical sample of a small sculpture on household items. The mirror was found among grave inventory of in burial

of stone box type near Mingechaur. The goat's horns are broken off, the figurine is made very schematically. The handle of the mirror transform into the legs of the animal, and is ended by a graceful torso. Such combination of a figurine with a handle turned the animal figurine into the functional part of the mirror – it's "ear". By that "ear" the mirror was hanged on a belt. Both the animal figurine and the mirror itself is made by form casting. The weak development of the casting technique in that period (middle Bronze) did not suppose the carefulness of plastic elaboration of the sculptural elements on objects. The schematism of the animal figurine is explained by this fact .

The implementation of iron (the end of II millenium B.C.) promoted improvement of melting craft, the casting technique also developed highly. So, the bronze began to be used exclusively in decorative adornments and sculptural elements become their obligatory attribute . A great number of pins, top and hangers are complemented by small zoomorphic sculpture.

Bronze pins found in the burial of Mingachevir and Khachbulag are samples of such small plastic art. The head of the Mingeachevir pin is decorated by stylized horns of a mountain tour. In the Khachbulag pin the animal is pictured in full. It is interesting that the silhouette of the animal repeats almost exactly the silhouettes of mountain tours pictured on the rocks of Gobustan. The top of a staff in the form of a bull head, found in the burial mound of Garabakh is interesting sample of a bronze sculptural art. It's made by the method of molding and casting in the ready form, the head of the animal is decorative and symbolic.

The sculptural art was spread on ceramic vessels much larger than in metal. Under the conditions of totemism, the sculptural images of animals and birds were presented almost on all religious vessels. A large group of zoomorphic vessels found during excavations prove the importance, that was attached to the animal and its material embodiment on the tomb ceramic inventory. According to researchers mind, these vessels had a cult-ritual purpose and were supposed to serve buried person in the afterlife when performing ceremonies related to the sacrifice. Analysis of numerous zoomorphic ceramics let come to conclusion that most of them had pouring off in form of teapot, associated with a figurine of an animal. Thus, the liquid from the vessel was pouring as if from the very figure of an animal or bird. Talking about the purpose of these vessels, many investigators think that these vessels were used during the rituals of sacrifice or for increasing fertility. When performing these rituals, the sacrificial liquid (khaoma) poured directly from the cavity of the animal or bird, which was the protector totem who brought fertility. The life-giving power of the sacrificial fluid was sacralized by the figure of the sacred animal. Numerous samples of such ceramics were found in Mingechevir, Ziviye, Hasanlu, Tepe-Sialk and in other places. A big group of findings consists of the jug-shape and pot- shaped vessels in which animal figures are fixed either on the handles or at the neck of the vessel. It is supposed that the sacrificial food was left in these vessels. Such vessels, as a rule, were found at the head of the buried man. Sculptures of animals are placed on them in pairs (as a rule, symmetrically). Along with zoomorphic vessels the samples of ceram-

ics with anthropomorphic sculptures are known also. E.g. fragments of two such vessels were found. The handle of the vessel, made in the form of a human head was found during excavations of the lower cultural layer of the village Karatepe. In Karatepe the ceramic products, ornamented by triangles and other geometric figures, made by carved lines were found also. By their forms and making technique the samples of clay vessels put in mind ceramic products of Khojaly-Kedabek culture. The handle of vessel was found in fireplace, filled by ash and coal at the depth of 0, 8 m. On the top of handle the human head is fixed, on the face the hooked nose (some flat) is marked, the forehead is a little receding. The eyebrows are marked by thin line, the eyes are marked by ellipsoidal hollows. The mouth is open slightly, the ears in reference to the head are big. Above the eyebrows the face is surrounded by scratched out lines. The head dress is marked in form of tagiyah (tyubeteyka-Rus; arakhchin- Azerb.) The small head, patched on handle of vessel, is some higher than border of chaplet. In the underside the small head is decorated by scratched out spiky picture. To O.Sh.Ismi-zadeh's mind by face features the small head in some degree put in mind anthropological type of Western Asia. (assiroid). Along with other archeological materials, found during excavations in Mil steppe, the scientist dates it by the middle I millennium B.C. The second vessel with pictured human figure on the upside is kept in Nakhchivan Local History Museum. That vessel was found in town Nuhdaban (the grave of Noah), near the site of settlement Kohne-Gala. The figurine is not fixed on the upside of handle, it's fixed instead of handle on top of vessel. It's interesting, the top is produced from red clay and is painted in red colour. In the meager face relatively protuberant nose is marked, the eyes and mouth are marked by hollows. There is headdress, in differ from the previous figurine it covers the head completely and hide ears, it's front part protrudes in 1 cm. The neck is put around by wide plastic clay necklace. Basing on brainpan form and face structure O.Sh. Ismizadeh included this statuette in the anthropological type of Western Asia. The helmet form of head dress let suppose, that it's statuette of warrior. It's height is 17 cm, the width is 7,5 cm. The comparison of statuettes width with the diameter of vessel chaplet demonstrates that the vessel wasn't very big. The vessel of such size doesn't demand the cover of 17 cm height. More likely, that vessel wasn't article of daily use, it had cult purpose. The vase with zoomorphic and anthropomorphic sculpture is also very interesting sample of such kind ceramics. This vase was found in Hasanlu and is dated by IX-X centuries B.C. This ceramic vessel of grey colour is ended by swimming bird head from one side and by human figurine – from other side. The figurine has the sacral vessel in hand, the vessel is made in form of bird. The statuettes in form of bull head were found in settlement Gara- Tepe. There are also figurines of domestic animals, sheep figurine occurs most often. One of sheep figurines was found in Gara-Tepe (territory of Agdjabedi region). The small head is pitched above tubular lip, the horns are recurved. On the forehead three plastic ornaments are placed side by side. The author of this investigation basing on similar figurines from Gara-Tepe dates them by V-VI centuries B.C.

For Eneolithic and Bronze epoch the whole animal figurines were characteristic. But from



The sculptural decor of the Gandzasar monastery. Built by decree of the Albanian king Hasan Jalal Dovle (1216-1238). Karabakh region (occupied by Armenia since 1993).

early Iron age they were replaced by pictures of separate parts of body, e.g. part of head, pitched to ceramic vessel. In some cases on vessels upside whole figurines of animals were fixed. In 1957 during excavations in Gara-Tepe settlement in second cultural bedding (layer) significant number of zoomorphic vessels pieces were collected. Two pieces are of particular interest, on their upside the sheep head is pictured. Both figurines are placed above tubular lips, decorated by ornament. The sheep horns are curved inwardly, they are formed in hook form.

The eyes of figurines in differ from whole figurines are marked by clay buttons. The nebs are directed to the lips. In general, in Gara-Tepe during excavations in 1957 the pieces of 12 zoomorphic vessels were found. On upside of 10 vessels the sheep, on two vessels- the bull head is pictured. Basing on received materials, the layer, in which zoomorphic vessels were found is dated by VI-V centuries B.C. In 1980 in Gara-Tepe several other zoomorphic vessels were found. One of them is deer head, made from clay of black colour. This figurine is represented by head part only, so it's difficult to define if it was singular vessel or part of its decoration. In general, the figurines, fixed on handle or on the lip were tubular, but the head of deer is incomplete. More likely, it's the piece of whole deer figurine. The smellers of deer are marked by hollows, the mouth is open. The eyes



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are shown by protuberances of button form. As for horns, their marks are saved only. The figurine is crumbled because of low quality of clay. The head proportions aren't big- it's length in front part is 5 cm, the length of neck is 3 cm.

In 1980 during excavations in Gara-Tepe the vessel with pictured figurines of bull and sheep was found, that vessel was similar to ones, found in 1957. The animal figurines are met not only on vessels upside, but also among the building remains. From this position the ruins of building, found in 1956-57 are also of great interest. During excavations, carried out in Sari-Tepe in Gazakh region territory the ruins, covered by 70 cm thick ash was disclosed. It's building, with area 9x4, 6 m. probably it had cult purpose. Its interior is of particular interest: the western wall is low, the eastern wall is relatively higher. In the middle three columns are placed, alike the western wall they are covered by ornament. Inside, in one side the figurine of swine, in other side the head of sheep with horns turned down were found. It can be supposed, that the wall was ended by that figurine. The underside of the sheep head is tubular in the bottom, it seems, it was put on sinked column. In the same place the other figurine – sheep head was found. Its smellers are marked by deepened line, the lower jawbone is some protuberant. Probably, it was put on the top of column and it's proved by remains of

coalified wood in tubular part of figurine. While cleaning of remains of the mentioned building, among cut off and crumbled remains the plastic head of serpent was found. Near the eastern wall the joined vessel was found, on its handle plastic figurine of serpent and small buttons are placed. The buttons are fixed some lower than vessel, on it's "shoulder". No doubt, such vessel couldn't be used for household use. More likely, it was used when religious rituals were carried out.

Among occasional materials found in Sari-Tepe the handle of clay vessel of grey colour is also of great interest. By its appearance we can suppose, that it's sheep figurine. It's ears and horns are cut off by the root, only their marks are saved. Among the same materials small horse figurine was found, it's produced by means of casting. On the back of horse the hollow is made to pass through the cord. The interior of building in Sari-Tepe, the finding of joint, vessel with plastic serpent head, the bronze figurine of horse, the serpent head, figurines of swine and sheep- all these findings prove, that ruins were the remains of temple. The investigators connect these remains with first centuries of I millennium B.C.

In Azerbaijan territory zoomorphic vessels were found in Mingachevir also. Most of them dates from more late period- approximately II century B.C.-I-II centuries of C.E. At the same time among the zoomorphic vessels found in Mingachevir the vessels of more archaic form are occurred. These vessels dates from VII-V centuries B.C. One of them was found by G.I. Ione in ground burial with stretched framework. Above the lip of figured vessels, approximately on its chaplet level the dog figurine is placed, it's head is cut off. On the vessel two handles are made, it's intended for raising it vertically, the second one is fixed on the hip of vessel and looks like animal figurine.

The animal figurines occur not only in Azerbaijan territory, they were found in territory of Georgia and Armenia too. E.g. small head of bull with the triangle, pictured on the forehead and looking like the bull head, from Gedabek (Azerbaijan) was found in Georgia territory. Similar small heads (without the triangle) occurred in Armenia territory too. The similarity of small heads, found in territory of Azerbaijan, Georgia and Armenia is displayed first of all in their small proportions and protuberance in some details of neb. In general, the range of zoomorphic and anthropomorphic vessels outspread is very large. Although, the vessels of such kind were found in different territories, in their producing technique definite similarity is observed. Such similarities are displayed in hand molding and placing of separate elements of human statuette and animal figurines on vessel upside. The same similarity is observed in zoomorphic vessels, found in settlement Marlik in Iran territory and vessels, found in Mingachevir, which differ by their archaic form. So, during investigations of Azerbaijani memorials of early Iron Age, a limited number of human statuettes and animal figurines were found, all of them are represented by pieces. The small number of them can be explained from one side by little archeological investigations, carried out in this sphere, form other side – by transformations, took place in society in that time. Several samples of clay vessels, found in jug burials, by their form are similar to vessels, found in Yaloylu-Tepe. As it's seen, between materials, got in Yaloylu-Tepe and culture of jug burials definite connection exists. From other side, these cul-

tures are of the same period and comprehend the same territory. Archeological materials of both cultures are often found in the same burial. Taking into account the similarity of archeological cultures, J.A. Khalilov thinks, that definition of two archeological cultures on the same territory in the same historical period would be incorrect both from methodical and theoretical position and baseless from scientific view point. Really, in Albania one whole culture was formed, that culture had very ancient historical roots and genesis, and also had local variants. As for the matter of that culture, from terminological point of view it would be more exactly to call it Albanian culture. During excavations of Azerbaijani memorials of Albanian period the clay vessels were found. The upside of these vessels are decorated by pictures of separate parts of human body. In recent years the samples of clay vessels with anthropomorphic elements were found during excavations in Mingachevir, Shamakhi, and some other regions of Azerbaijan.

In 1960 near Khynysly (Shamakhi region) clay anthropomorphic vessel of red colour was found. On the neck of bottle the portrait of woman is pictured. She has big, round eyes, curved nose, plaits of hair. On the chest the adornments, shown by plastic method are made. The vessel is made with great mastership. The architectonic form of vessel and protuberant woman's figure complement one another, the statuette is dated from III century B.C.-I century C.E.

In 1965 in the same territory in burials of stone box type the anthropomorphic vessel of red colour was found. It was produced from clay with addition. The upside on the front part is decorated by plastic pattern, on the hind part the ornament isn't pictured. The half-round handle with plane bed unites the head of figurine with vessel body. On the head the plastic strip and round clay buttons are pictured. The nose is comparatively long, of beaked form, it's characteristic for some woman's statuettes of ancient period. On the point, where ear had to be the plastic clay strip looking like ear ring and button is pictured. The eyes also are pictured by small plastic buttons. On the chest two protuberances are fixed, on the neck - the necklace with small round buttons is placed. The vessel is of jug form, tubular. The burial of stone box type in Khynysly settlement is dated from the end of VI-beginning of VII century. From other side, the clay articles, found in stone box, mentioned earlier are similar to materials of early Middle Ages from Mingachevir. Basing on these similarities the anthropomorphic vessel is dated from IV-VI centuries.

In 1975-76 while archeological excavations of Shegah memorial near village Chol-Bagirli of Shamakhi region the top of vessel handle was found, it was made in form of human head. The finding is originated from jug burial. The hairs are plaited and are gathered on the head alike cap. The nose is shown by means of protuberance-crook, the eyes are shown by round plastic buttons. In the middle of round rolls of glue, marking eyes, in their centre the dotty hollows designate apple of eye are fixed. As it's seen from hair-style and face structure, it is portrait of woman. Basing on complex peculiarities and on coins, minted by Sasanian king, the burial is dated from IV-V centuries.

The other anthropomorphic vessel with the body in form of human figurine was found in in Mingachevir while archeological excavations



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in 1949. In differ from other anthropomorphic vessels the head of statuette isn't marked, the breasts are marked by small protuberances. The right hand of statuette is marked by rude protuberance, as for left hand, it is replaced by handle of vessel. The vessel is made from yellow clay and burnt. The height of vessel is 5, 5, cm, the body diameter – 4,6 cm.

In 1948 in Mingachevir during excavations the anthropomorphical vessel, formed without head was found. The bottleneck is made in form of human neck, alike statuettes, on the bottleneck the necklace is marked by hatchings. In the hind of body the protuberance is made, the hands are marked clearly. The height of figurine -5, 5 cm, the body diameter is 4, 2 cm.

One sheep figurine was found in Gabala in 1969 on the depth of 1, 8, m. The head of sheep is pictured well. The horns are cut off by the root. The chest is protuberant, both front legs are cut off by the root. By fracture we can suppose that the figurine was placed either on the handle or on vessel shoulder. The figurine is made in schematic style and let only get to know the breed of animal. It was quite enough for ritual context.

The human statuettes found in Azerbaijan while researches of antic period memorials, are similar each others. Although they were found

in different regions of Azerbaijan, the technique of their producing and the body parts don't correspond each other. All of them are formed by hand. These features are typical not only for Azerbaijani plastic art, but for all plastic art of Western Asia and Central Asia.

In Transcaucasus the statuettes of that period were found also in Georgia and Armenia. The highest prosperity of cult, symbolic and decorative sculpture on articles of daily use and adornments was fixed in period, when in Azerbaijan territory ancient states - Mannea, Median Kingdom, Athropathena and Albania existed. The period of these states existence is characterized by active creativity of small anthropomorphic and zoomorphic sculptural works, characterized by careful working out of forms and aestheticization. In that period Zoroastrizm was most widely spread religion in this region. Zoroastrizm is characterized by cult of fight between Good and Evil, and sacrificial offering to Good forces. The sacrificial offering in form of sacred drink "khaoma" increased the strength of Good and in this way transformed human into the participant of cosmic fight of Good and Evil. It's known, that in religious system of those states almost all deities and souls had their own animal embodiment and their presence on cult items and articles of everyday life were symbols of their presence of their divine power- "karamat". (Azerb.) At the same time, the sculptural images on adornments often played role of talismans and protective amulet, which prevented the owner from negative influence of evil spirit. One of such pendant ornament with bronze lion figurine, hanging on the chain was found in burial in Hasanlu. The figurine was made by moulding method, it's forms are stylized, the lion is pictured sitting. The plastic working of body, paw and ridge form is ornamented, as a result the figurine got definite decorative features. The investigator O. Muskarela thinks, that this figurative pendant ornament was talisman (3.42-47). Such figurines of lions decorate the small heads of numerous bronze pins, found in Hasanlu.

Golden, silver and bronze ritual vessels form separate group of findings. In these vessels the animal sculpture defines all their semantic content. As a rule the figurines on such vessels were made by full coining method. In this group zoomorphic vessels and vessels on which the small head of animal, made by coining and pasted to the body of vessel are included. The famous golden vessel of bowl form with volumetric lion heads, riveted to it is magnificent sample of such art. That bowl was found in place Amlash in North-West of Iran (Southern Azerbaijan) and is kept now in the Metropolitan Museum of Art. The heads of lions protuberates from vessel body in form of high-relief and they are directed to the opposite sides. In lions chaps the hollows are placed, these hollows are used for bleeding, through them ritual drink-offering of khaoma was performed. The bodies of animals are made in bas-relief and they are extended on vessel upside. So, the professional, masterful join of high-relief and relief, covering the side-face of bowl is quite evident. The lions body relief is enriched by etched and engraved lines, these lines picture the ridge, swastika on lion croup and all contours of animal figure. (it must be pointed out that swastika is sign of Sun). From typological position this bowl is included in large group of ritual bowls for sacred khaoma presentation.

In vessels, made in form of human or animal quite other sample of sculptural plastic art is observed. Oftentimes such vessels can be called "vessel" at a stretch, because they functioned as sculptures of human or animal, holding a small vessel in hand. As a matter of fact, it's symbolic deity or soul pictured in the form of animal, performing a sacrifice of sacred khaoma. The samples of such sculptural vessels were found in great number in Ziwiye and Marlik (Southern Azerbaijan).

Silver vessel found in Ziwiye is made in form of cow. The cow is pictured in kneeling pose, keeping by front hooves the small vessel with the beak for pouring off. In whole, the figurine is the image of woman offering sacrifice, she is pictured in the face of cow. The engraving on animal body, picturing the gown with the ornamental strips proves this supposition. The figurine of cow is made realistically enough, but by half only. The fact is that taking a closer view it's seen that the upper part of cow body is united with lower part of feminine body. As result of such original means the foreman managed to create synthesis of zoomorphic and anthropomorphic sculpture.

This synthesis is eloquent in the sense and has intense artistic effect. The method of setting up, used by craftsman was based on semantic of ritual. Ceramic figurative vessel found in Marlik is stylized picture of man, raising small vessel for sacrifice. The figurine of man is made quite abstractly, it is figurine of bottle form with conditional face features and short legs. The upside of pink clay is ornamented by paint and imitates clothes ornaments. This human figurine is tubular, it's height is 18 cm. It's quite evident, that it is figurative vessel picturing orant. The producing of such "surrogates" by inhabitant was typical for





oriental cultures, these "surrogates" were set in temples. It's also conceivable, that this figurine is symbolic picture of deceased himself (it's found in burial place). So, in a afterworld the deceased was destinied to perform a ritual of sacrifice.

At last, the largest group of vessels, in which sculptural art acts as main morphogenetic principle is formed by the zoomorphic vessels. In themselves these vessels are tubular ceramic figurines of some animal or bird. In the same time these

The sculptural decoration of the Gandzasar monastery. Built by decree of the Albanian king Hasan Jalal Dovle (1216-1238). Kelbajar, Karabakh region (occupied by Armenia since 1993).

vessels functioned as ritual ones. The vessels in form of duck created most numerous group of zoomorphic dishes. According the religious-mythological imaginations of our ancestors, fixed in Vedas, the water bird, namely duck is demiurge (creator of world and life). This role of mythological (cosmic) duck is fixed in cosmogonic myths about creation of the world. From one side the duck is one of numerous of Goddess Anaithis reincarnations. Anaithis is goddess of life, fertility and love and is goddess of water, therefore, Anaithis is goddess of life itself. Special symbolics of vessel in duck form is based on that belief. The vessel of duck form contained a water, so in sacral symbolics it is the beginning of life itself. The vessels in duck form are jugs with lip for pouring off. The head of duck and nib lips are used for pouring off, but the body of duck forms the main volume of jug, in which the water is contained. The legs of duck aren't pictured in such jugs, because the duck-jug pictures swimming bird, whose legs are not seen. Some of such jugs have round bottom, it let put the jug on the plain surface. But there are also vessels, which have not the bottom in leg form, and are supposed for special support (sacrificaial altar)-tripod.

The duck form vessels were widely spread in territory between Kura and Arax rivers in Northern Azerbaijan and in Tepe-Sialk in Southern Azerbaijan. Mingachevir findings of such kind are monochromatic ceramics made from grey clay. These vessels are made with wide and narrow bottle-neck and handle, joining the neck of vessel with its body. Sculptural plastic is characterized by realism and conditionality. Among realistic vessels of bird form the samples of black-glazed ceramics, typical for Kura-Araks ceramics were found. The vessel in duck form, made from grey clay is produced more conditionally, it's decorated by lines of triangles with dotty motive, which is symbol of fertility. Two handles of this vessels means that it was hanged.

Together with ceramic vessels in duck form there ceramic tubular figurines, standing on support were found. The figurines of such kind had not the functional specifications, which were observed in zoomorphic dishes. More likely these ceramic vessels played the role of talismans, providing the fertility. In differ from vessels, mentioned above they are characterized by more truthlikeness in plastic working of forms and small details of bird. Polychromous sample of such duck-vessel was found in place Ziwiye in Southern Azerbaijan, it's dated from VIII-VII centuries B.C. and is kept in Metropolitan Museum of Art. The realistic modeling of bird form and it's colour painting creates a sensation of real duck. The utility of vessel is pointed out by high, widened up bottleneck, this bottle neck arise from back piece of bird. The eyes, nib, and wings are drawn by paint and realism was brought to perfection. The pouring is performed by hole in the tip of nib. The author of vessel managed to synthesize perfect forms of bird and functional peculiarities of tea-pot form vessel. The wholeness and complement of vessel and bird sculptures demonstrates sample of mastership.

After the duck zoomorphic vessels, second place is taken by the vessels in form of horse. Among these vessels there are exemplars, made in form of horse figure, in other vessels the horse head is made as sculptural roll of glue. The symbolism of horse in ancient time was described in sacral book "Avesta". According that book the de-

ity of rain and moisture passes through reincarnation and comes in form of white horse Tishtria (in differ from red-haired horse Apaosha, bringing drought). (4.447, 517) Basing on mythological and ritual context we can suppose, that the vessel in horse form or with horse protoma was used in ritual of rainmaking.

The vessel of horse form made from grey clay was found in Ziwiye. The horse figure is made conditionally and can be identified by its head with long neck. From the back of horse the bottle-neck "grows out". To the bottle-neck the handle is added, the legs of animal are made conditionally. From semantic point of view and purpose of zoomorphic vessel the tubular pouring off, placed between legs and made as phallus and the ring, pasted on the animal neck are most interesting. Semantic of phallus in context of ritual, which it was made for is connected with idea of semination. The moisture, poured like rain from the phallus had to bring the life and fertility. Probably, the vessel in horse form (Tishtria) was used in rainmaking ritual. The ritual was performed by principle of imitative magic, i.e. the sound of water, pouring out of vessel had to create the similar phenomenon- the stream of water from the heavens. The ring on the horse neck also proves, that this vessel isn't ordinary picture of horse. Such rings, pasted on occurred also on the neck of vessels of duck form. Since Bronze epoch the ring on the neck of animal was the sign of its divinity and elitism. Such rings are pictured not only on neck of zoomorphic ceramic vessels but on bronze pendent in form of duck and horse. These pendants were used as talismans.

In other zoomorphic vessel of grey colour the main idea is represented a little bit differently. This vessel was found in Ziwiye and in it except the horse figurine the man sitting on horse back is pictured. The human figurine plays the role of bottle-neck. The vessel could be filled through the hole in man head, pouring off was performed alike in vessel mentioned above- through tubular hole of phallus form, placed in front part of horse figurine. The legs of animal are made conditionally, look like short supporter for vessel stability. Both the figure and face of horseman are made abstractly, without any hint at portrait reality. Probably, it's image of deity Tishtria, who brings the rain. The image of Tishtria is completed by anthropomorphic image of Amesh Spent, protector of rain power. (Amesha Spent-Immortal Holy). According Avesta one of six Amesha Spenta –Aban is protector of waters and moisture (35, 445). May be it is plastic picture of Amesha Spent-Aban, who rules the deity of rain Tishtria (horse).

The vessel with horse protoma was found in Mingachevir in one of burials of V-III centuries B.C. On the jug of biconical form sculptural roll of glue in form of horse head is fixed lower than shoulder of vessel. The head of horse is modeled realistically, looking at the bottom of vessel. There insn't leg in form of circle on vessel, so it cannot be put vertically. More likely, it was put on special support- altar. In differ from previous vessels of tea-pot form this vessel is supposed for liquid storage. The absentation of hole for pouring off confirms this idea.

By number of presence of ceramic figurines on vessels the third place after horse figurine is taken by the figurines of ibex (wild mountain goat). We note that according Avesta mythology the ibex is one of Sun deity reincarnations. It's confirmed by

numerous pictures of ibex, standing on sun-disc. The image of wild mountain ibex in Zoroastrian mythology is connected with incoming of spring and summer. So, this image was saved in ritual of spring reception, performed by Azerbaijanis nowadays in ancient holiday Novruz- bayram. In this ritual the image of goat is symbol of Sun and spring, but the image of Kesa (bald-coot) is symbol of dying winter. The vessels, made in form of ibex are of several kinds. So, it can be incense burner, jug, the vessel of tea-pot form supposed for libation. Sculptural image of ibex depending of local style peculiarities could be performed both in realistic and conditional-decorative manner.

The clay incense burner in ibex form was found in Mingachevir. It's small figurine (14 cm) of ibex with cut off horns and small vessel with cover, placed on the animal back. The figurine is made conditionally and on the body magic tattoo is made. That magic tattoo is mark of sacral purpose of the animal. The black-glazed vessel of ibex form was found in Mingachevir. It is tubular figurine of ibex, performed realistically with bottleneck, raised from back side of animal. The neb of animal is ended by thin holes for liquid pouring off from vessel. The brim of bottleneck is jointed with stylized horns of animal. From opposite side to bottle neck the handle is added, as a result the vessel looks like watering pot. The functional purpose of vessel is shown in context of sacrificing ritual with obligatory sacral libation.

The vessels, made in form of deer figurines form the other large group of sculptural zoomorphic ceramics. The vessel made from pink clay was found in Ziwiye and is dated from IX-X centuries B.C. The head and neck of animal are modeled quite realistically. On the tip of animal neb the hole is placed for pouring off of liquid. In differ from previous one, this vessel is made without handles. The bottle-neck is "raised" from animal back . The figurine of animal is made without plastic working out. All plastic working out is concentrated by author on the neck and head with horns. This head is iconic definition of animal breed.

The last group of zoomorphic figured ceramics is formed by vessels, made in form of cow figurine. The vessel from pink clay is dated by Albanian period (II-I centuries B.C.) and was found in Mingachevir. From typological point of view this vessel is also included in big group of vessels of tea-pot form, purposed for sacral libation. The horns of animal are cut off, but it doesn't prevent to define the breed of animal, on the body magic tattoo is made.

In sculptural ceramics of ancient Azerbaijan another large group is formed by animal figurines, in main part these are bull figurines. The incer burners were used for sacral burning of aromatic herbs. Such ritual incensing (for protecting from evil eye) is applied nowadays too. In that process the dried aromatic grass called "uzerlik" (Azerb.) is used.

Great number of such zoomorphic clay censers were found in burials in Southern Azerbaijan. These censers are made in form of tubular bull figurines. In these censers in lower part of animal body cracked opening is placed. The neb of animal is made in form of open chaps, the dried aromatic herb was put in it. Through the open chaps the tubular body was connected with cracked opening and by such means the air current was executed. That air current made possible permanent afterglow of aromatic herb. In all cen-

sers of such kind the bull figurine was made in stylized manner and the animal can be known by its specific horns.

Along with ritual and cult articles, the sculptural elements are contained in some household items too. In such things the sculptural art is of entirely decorative character. The small heads and figurines of humans and different animals, decorating these things are made by moulding method in main part. The imagination about such sculptural art can be formed by human head, decorating the handle of bronze candle stick (chirag, Azerb.), found in village Chukhur-Gabala of Gabala region. The specifics of woman's small head, the face structure, and kind of hair-style confirm that it's Hellenized type, dated back to ancient Greek sculptural art. Similar Hellenized type in form of human mask was found in Lachin region of Azerbaijan.(it's dated from I century B.C.). It's supposed, that this small statue was decoration of candlestick. The presence of Hellenic mythological images either proves the foreign genesis of these things or demonstrate, that they were made in imitation of Grecian ones. In summary, talking about the development of decorative and symbolic sculptural art on cult and household-ing articles it has to be said, that in this case the sculptor's attention is concentrated on symbolic and decorative stylization of zoomorphic and anthropomorphic images. The sculptor or ceramist isn't interested in realistic picturing of plastic and pictorial characteristics of human or animal. They are always only the symbols, so it's the reason of free stylization of sculptural images.



Albanian temple, Mahrasa, Gedabek region, Azerbaijan.

Photo courtesy of Chingiz Abassov



CONCLUSION

Pagan culture of Azerbaijan accounts for many millenniums. This phenomenon is most interesting material for learning social, historical, religious, artistic and aesthetic preconditions of engendering and development of sculptural plastic art in Azerbaijan. Throughout of all its development sculpture of pagan period of our history was very important part of many rituals and ceremonies, played very important role in forming of our sculptural traditions. Pagan culture gave us many masterpieces of plastic art, which are kept both in national and foreign museum collections.

Cult and ideological basic principles of pagan culture in general are universal for all peoples and regions all over the world. The cult of Great Mother Goddes, who is ancestress of all flesh is the earliest cult, reflected in sculptural art. In primitive mentality the image of Mother-Goddes was perceived as beginning of life. The reproductive capability of woman got symbolic generalization and deitification in sculptural art, they worshiped that Goddes and offered sacrifices her.

The cult of forefathers, ancestors, protectors of clan is characterized by making of monumental, stone male idols. Dualistic world outlook of our ancestors, who lived in epoch of tribal relations forming created the image of man-forefather-progenitor of each tribe. The great prominence was given to sculptural images in funeral rituals. The sculptural portrait of deceased passed through long development from schematic to realistic, portrait picture. This aspect of pagan culture development didn't get its final point. Monotheistic Islam spread in Azerbaijan in early Middle Ages stopped that tendency for a long time and the notion "sculpture" became forbidden.

Totemistic cult was also no less important part of ideological basis in pagan sculptural art. In this cult image of animal, which was symbolic primal forefather was the identifying beginning in complicated interleave of clans and tribes. Sculptural art of pagan period chronologically embraced prehistoric period, antiquity, early Middle Ages. Since it's engendering pagan sculptural art functioned in the form of materialization of cult object in stone, clay or bronze. That cult object reflected world outlook of author and men, who worshipped sculptural idol. In course of historical development matriarchate was replaced by patriarchy and this fact left its mark on content and form of pagan sculptural art. During that historical interchange of social structure, mode of life and ideological priorities all kinds of pagan culture also developed, complexified and differentiated. Most notable "dividing" line between

formal semantic peculiarities of plastic art took the form of monumental and chamber peculiarities in plastic art.

This process lead to development of different technologic processes in making of sculptures from clay, stone or metal. There were many factors, which influenced on artistic-plastic properties and peculiarities of pagan culture, such as the material choice, and choice of descriptive, symbolic or decorative style, in which sculpture was made. The sculptures of mezolithic period (middle Stone Age) tended to symbolic, weakly worked out forms of menhir form. Such works were perceived as anthropomorphic ones conditionally. The samples of such sculpture, found in Gobustan prove the conditionality of plastic forms. These forms came down to weak working out of idol head and body, so, such figures were perceived as stone stele with scarcely perceptible shape of human.

The beginning of agricultural civilizations formation of Neolithic and Eneolithic epoch was marked by invention of burnt clay dishes. This fact had very serious influence on further development of sculptural art. In that period burnt clay sculptures (terra-cotta) appeared, it was characterized by small forms and size. In the same time the content of sculptural art transformed and here small clay woman's nude statuettes (15 cm) or idols began to predominate (they were found in ruins of settlements). If speak in more concrete terms, such sculptures were mainly found buried either near house fire or under the dwelling floor covering. The content of such sculpture, it's location demonstrates, that woman's statuettes functioned as talisman, which prevented home and provided the fertility and prosperity of home. The clay sculptures, found in settlements of Mingachevir, Ismayilli, Gabala and other regions sometimes was mixed with flour and grains of wheat. It confirms the magic and cult character of these figurines, bringing prosperity and productivity.

The Bronze and Iron Age is characterized by spreading of stone mannish and zoomorphic sculptural art. The engendering and spreading of first man sculptures was connected with replacing of matriachate by patriarchy, when the role of man in society raised sharply. Certainly, both supreme deities and souls became male. The plastic of such sculptural art as a rule leans toward monumentalism and schematism. In this case the fact of idol existence is more important, than it's descriptive characteristics. The sculptural art of that period was set in main part on tombs and different barrow constructions. The cult of ancestors- tribe protectors engendered in that time lasted until early Middle Ages. The spreading of zoomorphic sculptural art in that period was connected with development of totemistic imaginations about genesis of tribes.

The totems were not only primal forefathers, but also talismans of tribes. So, the necessity of zoomorphic sculptural art, description, picturing of totems, was based on those imaginations. The figurines of bulls, horses, wild mountain goats, birds and fishes, found in Azerbaijan were made in conditional, schematic manner. The breed and sex of animals was defined by form of horns. It should be admitted, that in ungulate animals the head and horns are most iconic part. So, ancient sculptors paid main attention to them. The other parts of animal body were pictured conditionally. In the pagan culture of Azerbaijan the facts

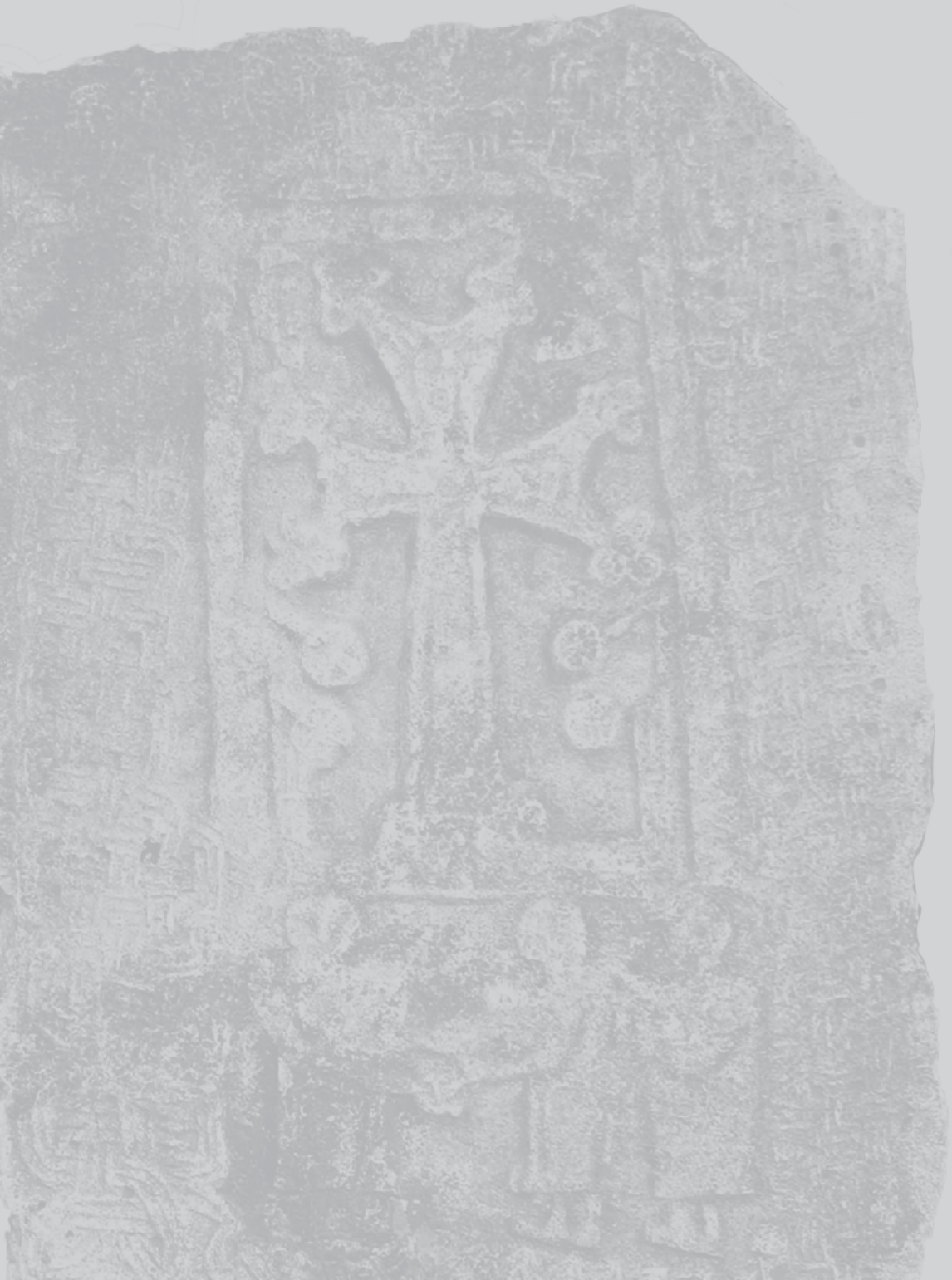
of complete refusal from modeling and forming of animal body are known. The animal head, worked out sculpturally on its own had the same features, which the animal had. These facts confirm the forming of symbolic descriptive mentality and animistic religious imaginations. For such imaginations the presence of symbolic totem was quite enough, that totem functioned as talisman or ward.

The ancient epoch, characterized by forming of civilizations and first state unions in historical territory of Azerbaijan is most interesting period of pagan sculptural art development. Anthropomorphic and zoomorphic samples of sculptural art found in Marlik, Ziwiye, Tepe-Hissar (Southern Azerbaijan) confirm the forming of symbolic and magic culture, which was characterized by conditionality of forms, size and figurine details. In sculptural art of such kind the symbolic content was most important, so the sculptural realism was "sacrificed" for conditionality and symbolism.

In ancient epoch quite new line of pagan plastic art began to form, it was characterized by decorativeness. In such samples symbolic content of statue was synthesized with decorative, ornamental functions of ritual things and articles of daily use. Albanian period of Azerbaijan history is one of most rich periods from sculptural art development point of view.(IV century B.C.-VII century CE.) The wide spreading of sculptural art in Albania in ancient epoch and early Middle Ages was connected with tribal cults of Albanian tribes and with most universal cult for agricultural-cattle breeding lifestyle- cult of Fertility. Because of nomadic lifestyle of many Albanian tribes the traditions of pagan sculptural art were closely connected with traditions of Western and Central Asia tribes. Typological similarity of stone idols of Albania and Western Asia gives opportunity to speak about affinity of tribes and peoples, made such sculptural art.

A review of the history of the development of sculpture in Caucasian Albania testifies to the long-term progressive development of sculptural traditions in this part of the historical territory of Azerbaijan. The sculptural traditions of Caucasian Albania are characterized by convention, symbolism and realism.

The traditions, techniques and skills developed by the ancient Albanian masters were synthesized in the rich and peculiar traditions that make up the richest heritage. This legacy had a peculiar refraction both in the sculpture of pagan and Christian-Muslim Caucasian Albania in the Middle Ages.



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